OPENING ★ NIGHT ★ GALA

September 29, 1994

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director

MUSIC TAKES US TO THE EDGE OF DESPAIR.

DROPS US AT THE GATES OF THE INFINITE.

AND ENLIGHTENS THE QUESTING SOUL.

(Have a nice evening)

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Domaine Chandon

toasts

The Boston Symphony

on the opening of the

1994-95 season

May music fill our lives

and sparkling wine

fill our glasses



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One Hundred and Fourteenth Season, 1994-95

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Commemorating World War II



Throughout the 1994-95 season the Boston Symphony Orchestra will be commemorating the 50th anniversary of the end of World War II. To mark this anniversary, the Boston Symphony Orchestra Archives has mounted an exhibition in the two display cases in the Huntington Avenue corridor of the Cohen Wing. The first case holds a display entitled "Silenced Voices: Music Banned by the Nazis," conceived by BSO violist Mark Ludwig, who is mounting a large-scale exhibit under the same name at Brandeis University, sponsored by Brandeis and the Terezín Music Foundation (October 2-November 8).

The second case holds a display entitled "The Boston Symphony Orchestra and World War II," which examines the activities of the BSO and Boston Pops prior to and during the United States involvement in the War. Drawing on photographs, programs, newspaper clippings, and other memorabilia preserved in the Boston Symphony Archives, the exhibit highlights, among other events, the "First Concert Performance in the Western Hemisphere" of Shostakovich's Seventh Symphony, given by the TMC Orchestra at Tanglewood on August 14, 1942 (Toscanini and the NBC Symphony had broadcast the American premiere the previous month); and, pictured here, the War Bond Concert given by Serge Koussevitzky and the BSO at the Boston Garden on December 14, 1944. More than 13,000 people purchased $9,952,122 in war bonds to attend this benefit concert, representing, at the time, the largest amount ever raised at a single indoor orchestral performance in this country.

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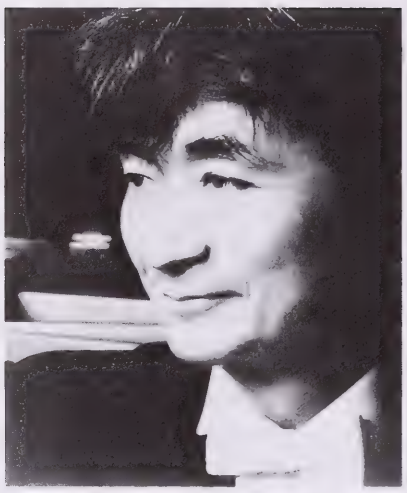
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SEIJI OZAWA



Seiji Ozawa is now in his twenty-second season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on four occasions since 1978, most recently in December 1989, as part of a tour that also included the BSO's first concerts in Hong Kong. Another tour to Hong Kong and Japan is scheduled for December 1994. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour to the midwestern United States in March 1983, and an eight-city tour spanning the continent in the spring of 1991.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, and the Toronto Symphony, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers

beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies (the Third and Sixth having been recorded for future release), Mahler's *Kindertotenlieder* with Jessye Norman, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. Recordings on Deutsche Grammophon include violin concertos of Bartók and Moret with Anne-Sophie Mutter; concertos by Shostakovich and Schumann with violinist Gidon Kremer (October release); Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's opera *Pique Dame*, with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem* (November release), with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1994-95



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Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Victor Romanul
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

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Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

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Leo Panasevich
Carolyn and George Rowland chair

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Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

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Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Harvey Seigel

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Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
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**Participating in a system of rotated seating*

‡On sabbatical leave

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Burton Fine
Acting Assistant Principal
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Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair,
endowed in perpetuity in 1977

Thomas Martin
Associate Principal & E-flat clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet
Krentzman chair

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair,
endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair,
endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair,
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Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
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Trombones
Ronald Barron
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J.P. and Mary B. Barger chair,
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Norman Bolter

Bass Trombone
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Tuba
Chester Schmitz
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Percussion
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Peter and Anne Brooke chair,
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Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist
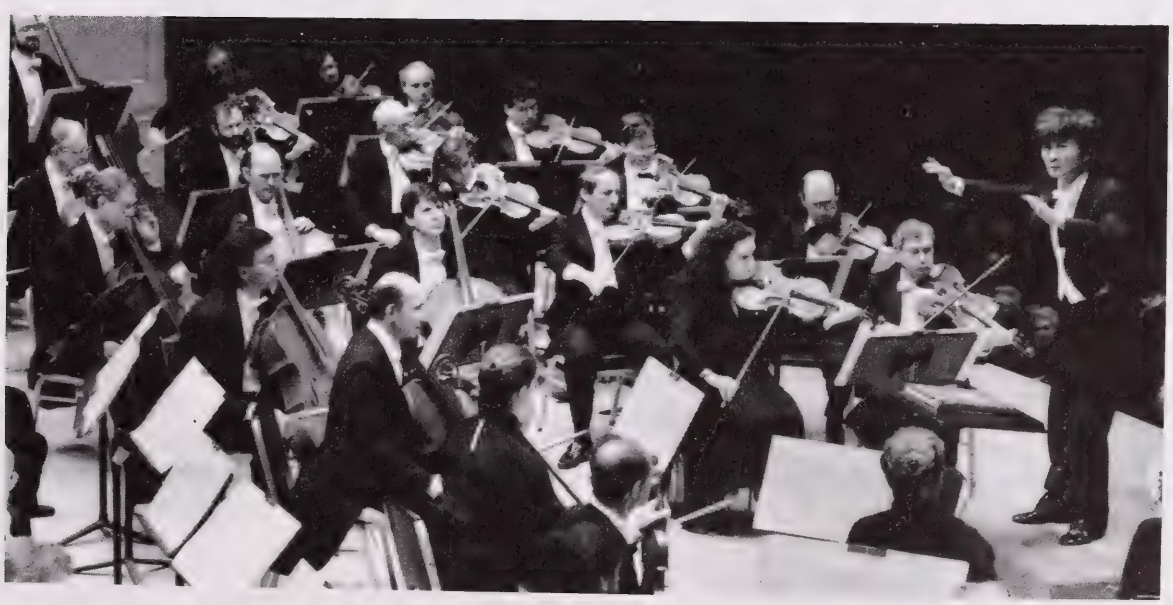
Harps
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
William Shisler
James Harper

Assistant Conductors
Thomas Dausgaard
Elizabeth and Allen Z. Kluchman chair
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The Boston Company is the sponsor of Opening Night for the fifth consecutive year. We extend our deep appreciation to its management for their generosity and continuing support. We also extend our sincere appreciation to Béla and Edna Kalman, for their generous gift sponsoring Itzhak Perlman's appearance this evening.

The Boston Symphony Association of Volunteers, under the leadership of President Carol Scheifele-Holmes and Opening Night co-chairs Elizabeth Hazard, Wendy Ziner, and Vondal M. Taylor, Jr., deserves our thanks and praise for the elegant organization of this evening's events. The involvement of the volunteers in so many facets of the Boston Symphony plays a crucial role in the success of the orchestra.

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Boston Symphony Orchestra

Looking Back After Fifty Years

by Steven Ledbetter

The Boston Symphony Orchestra offers a season-long musical survey commemorating the 50th anniversary of the end of World War II.

War is the most extreme of human activities, the one most productive of horror and the one most often recalled and reconsidered for years after by those who have experienced it. This century has not been stingy with wars or rumors of wars, yet two of them stand out, in common parlance, as "world wars," the first that ever were, and that brought humanity to the very brink of annihilation. These two wars were really one long struggle, fought in two active stages with a long intermission in between, followed by a long coda, which for decades was feared might be merely the second intermission leading to a third world war. Barbara Tuchman, in *The Guns of August*, her brilliant study of the opening month of the Great War—the one fought as "the war to end war"—referred to the later conflict as "Act Two." And historians of the Second World War—from Winston S. Churchill, who played a leading role in it, to the most recent studies of the subject—discuss in considerable detail how the second war was "inevitable" or "necessary" or, at the very least, "a natural consequence" of the situation that characterized the world following the Armistice of 1918 and the way in which the issues of that war were resolved in the ensuing years.

Still, these two wars were fought in different ways and in different moods, particularly from the American point of view. The "Great War," as the First World War was known until it became unhappily clear that it was only the beginning of a series, was the cause of a massive reconsideration of values that had long been taken for granted—religious, moral, and political values, all of which seemed pointless during four years of endless trench warfare along a thousand-mile front, with hardly a mile gained or lost in all that time. The music of the day was artificially cheerful to keep spirits high, but poets like Wilfred Owen (killed less than a week before the Armistice) and novelist-memoirists like Robert Graves (*Goodbye to All That*) traced the powerful sense of a world that had been different Before, and that would never be the same After. Paul Fussell's superb and moving study of the literature of World War I, *The Great War and Modern Memory*, makes this point most powerfully.

The generation that fought World War I might have wished to avoid another such widespread conflict, but it could not enter into the later war with anything like the naiveté of the leaders and soldiers of 1914. The storm clouds had gathered for nearly a decade before war broke out: with the rise of a charismatic anti-democratic leader in Germany during the previous war, but also of minority groups long established in German society upon whom the blame for economic distress was all too easily placed; with the growth of a fascist dictatorship in Italy, which, in spite of some comic-opera excesses, was anything but humorous; with Japanese aggression in Manchuria and China; with increasing German intransigence over the question of "*Lebensraum*" to the east of Germany.

The war was to have unintended consequences on the arts, especially in the United States. The German dictator, Adolf Hitler, felt called upon to attack the work of many of Germany's most advanced artists (many, though not all, of whom were Jewish), being at once concerned about the possible effects of art critical of his regime, and repelled by novelties of expressive style and technique. Many of these artists were declared *persona non grata* and their works were labeled "*entartet*"—"decadent." The lucky ones managed to escape to freer countries, often ending up in the United States, where geniuses like Stravinsky, Hindemith, Bartók, Weill, Korngold, and many others (including the novelists Thomas Mann and Franz Werfel, not to mention many great conductors and performers) greatly enriched the cultural life.

The unlucky artists were arrested and interned in concentration camps, from which all too few ever returned. The camp that the Germans called Theresienstadt (the fortified Czech town of Terezín, north of Prague) beheld some of the most astonishing examples of the human spirit, as expressed in painting, words, and music, from artists living under a death sentence that might well be carried out any day. Most of the leading composers confined to Theresienstadt—including Pavel Haas, Gideon Klein, Hans Krása, and Erwin Schulhoff—were murdered in Auschwitz or one of the other Nazi death camps before the war ended. Yet while they could, they continued to create, to express the freedom of their minds and spirits though their bodies were in thrall.

The war itself brought forth a burst of artistic creation. Much of it, naturally, was purely utilitarian, like Bill Mauldin's cartoons of the sad-faced but determined soldiers Willie and Joe, who brought a laugh even to the front lines, or the stirring tones of Aaron Copland's *Fanfare for the Common Man*, which lifted spirits at home. Many other writers, painters, and composers worked to build morale, to assert faith in the values that were being attacked from without. Many American composers wrote symphonies of noble aspiration—William Schuman's Third and Walter Piston's Second come from this period, not to mention Samuel Barber's Second, specifically written in honor of American army air forces, whose uniform the composer was then wearing, as was Marc Blitzstein when he composed his *Airborne* Symphony.

Some composers wrote music that could not be performed—at least not publicly—until the war was over. In occupied Paris, Francis Poulenc composed a work for unaccompanied chorus, the opening line of which, referring to the Nazi occupation of the City of Light, read "Of all the springtimes of the world, this one is the most vile." By the end it becomes a glowing paean to *liberté*.

But the most dramatic of the morale-building compositions of the war years was the Seventh Symphony of Shostakovich, much of which was actually written inside the city of Leningrad during the 900-day Nazi siege that failed to overwhelm the spirit of the defenders; its importance as a symbol of defiance to the Germans allowed Shostakovich to include quiet references to the victims of Stalin's purges, too. Not long afterward, the other leading Soviet composer, Prokofiev, wrote his own symphony defying the German armies, his Fifth. Yet another Fifth Symphony—that by Ralph Vaughan Williams—was as different as it possibly could be. Though composed in the middle of the war years, the English composer sought for a realm of peace and tranquility; he drew for his themes on a still-unfinished opera based on *Pilgrim's Progress* (he would com-

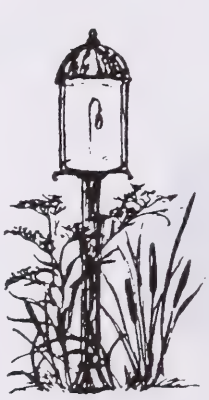
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plete the opera some years after the war) for a remarkable work of serene elevation in the midst of strife.

When wars end, the utilitarian forms of artistic creation end with them, but the novels, films, plays, memoirs, and musical recollections begin to appear. Literary echoes of the war ranged from the light humor of Thomas Heggen's *Mister Roberts* and the coming-of-age story that lies at the heart of Herman Wouk's *The Caine Mutiny* to Norman Mailer's *The Naked and the Dead* and the ultimate revelation of war as a madhouse in Joseph Heller's *Catch-22*. Music played a different role after the war. No longer was it designed, as it so often had been, to rouse flagging spirits and to get the blood pumping in martial time. To be sure, Stalin expected that Shostakovich would compose a great heroic symphony to glorify him as the victorious Russian leader, and he was very unhappy to hear the composer's Ninth Symphony, which—perhaps in sheer relief—was much lighter in mood than any of his wartime works. Roger Sessions's Second Symphony was begun during the war but not completed until 1946; it suggests a kind of struggle from darkness into light, happily achieved. Aaron Copland used his *Fanfare for the Common Man* as the basic musical material for his Third Symphony, which also celebrated the triumphant ending to the long war.

These were natural responses in the year after the war ended. But the passage of time brought darker echoes, particularly because of the way in which the war in the Pacific was brought to a close—with the explosion of a new kind of bomb that threatened the future of the entire race. "Modern Man is Obsolete" was the title of a *Saturday Review* editorial and later a book by Norman Cousins following the explosions at Hiroshima and Nagasaki. The mushroom clouds that rose over Japan became the symbol of a new fear, one that dominated most of the second half of the twentieth century. A Polish composer, Krzysztof Penderecki—who was not quite six when Hitler moved into Poland in August 1939—witnessed enough of the horror of the war to have an intensely personal feeling toward the victims of the Hiroshima bomb. His *Threnody for the Victims of Hiroshima* has fifty-three strings playing in blocks of quarter-tones to produce the kinds of sounds that one can, with very little imagination, hear as sirens, falling bombs, and nothingness—all transmitted in purely musical terms. Arnold Schoenberg responded to the horror of the Holocaust with one of his most dramatic and powerful works, *A Survivor from Warsaw*, which recounts the destruction of the Warsaw ghetto, with a thrilling conclusion as the corpses of the Jews slain on the streets rise and sing in unison prayer. More recently the Steven Spielberg film *Schindler's*



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List, based on Thomas Keneally's award-winning nonfiction novel, has brought the Holocaust home to a new generation, not least through John Williams's poignant score.

It was left to a pacifist to put what is perhaps the final and most important stamp on music pertaining to World War II. Pacifists are convinced that wars only beget future wars—this century offers ample evidence—and are therefore committed to the cause of reconciliation. This thought was paramount in Benjamin Britten's mind when he was commissioned to write a major work for the rededication of Coventry Cathedral in 1962, some two decades after the beautiful medieval building had been largely destroyed in a German bombing. Britten chose to write a quasi-liturgical work of unique shape, linking the Latin text of the Roman Catholic Mass for the Dead with the English poems of Wilfred Owen, who had died in the First World War. Moreover, Britten explicitly composed the three solo vocal parts to be performed at the premiere by a Russian soprano, an English tenor, and a German baritone, thus symbolizing three of the countries most closely enmeshed in the war. But from beginning to end his *War Requiem* casts ironic light on the familiar liturgical words as the reality of our own century's barbarism unfolds. The final section, setting Wilfred Owen's account of two dead soldiers meeting in some long, dark, cold purgatorial tunnel—in which one identifies himself: "I am the enemy you killed, my friend"—brings finally a long-sought, deeply moving reconciliation.

—Steven Ledbetter

Most of the compositions mentioned in this essay are being performed by the Boston Symphony Orchestra this season, and almost all of the composers mentioned are represented in this season's programming.

BRITTEN *War Requiem* (February 1, 2, 3, 4)
COPLAND *Fanfare for the Common Man* (Opening Night)
HAAS Study for Strings (March 2, 3, 4, 7)
HINDEMITH Prelude to *When Lilacs Last in the Dooryard Bloom'd* (April 6, 7, 8, 11)
KORNGOLD Symphony in F-sharp (April 6, 7, 8, 11)
KRÁSA Chamber Symphony (April 20, 21, 22, 25)
PENDERECKI *Threnody for the Victims of Hiroshima* (September 30, October 1)
PROKOFIEV Symphony No. 5 (January 26, 27, 28, 31)
RACHMANINOFF Symphonic Dances (January 19, 20, 21)
SCHOENBERG *A Survivor from Warsaw* (January 19, 20, 21)
SCHULHOFF Concerto for String Quartet with Chamber Orchestra (February 23, 24, 25)
SESSIONS Symphony No. 2 (November 23, 25, 26)
SHOSTAKOVICH Symphony No. 7, *Leningrad* (March 16, 17, 18)
SHOSTAKOVICH Symphony No. 9 (December 2 [Oslo Philharmonic])
VAUGHAN WILLIAMS Symphony No. 5 (March 30, 31; April 1, 4)
WEILL *The Seven Deadly Sins* (April 6, 7, 8, 11)
WEILL Suite from *The Threepenny Opera* (January 5, 6, 7, 10)
WILLIAMS "Remembrances" from *Schindler's List* (Opening Night)

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OPENING NIGHT 1994

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Thursday, September 29, at 6:30

SEIJI OZAWA conducting

COPLAND	*Fanfare for the Common Man*▼
BARBER	Violin Concerto, Opus 14 Allegro Andante Presto in moto perpetuo ITZHAK PERLMAN
WILLIAMS	"Remembrances," from *Schindler's List*▼ Mr. PERLMAN

Itzhak Perlman's performance this evening is sponsored by Béla and Edna Kalman in memory of the victims of the Holocaust in Hungary in 1944.

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BERNSTEIN — Serenade (after Plato's *Symposium*) for solo violin, string orchestra, harp, and percussion

I. Phaedrus; Pausanias (Lento–Allegro)
II. Aristophanes (Allegretto)
III. Eryximachus (Presto)
IV. Agathon (Adagio)
V. Socrates; Alcibiades (Molto tenuto–Allegro molto vivace)

Mr. PERLMAN

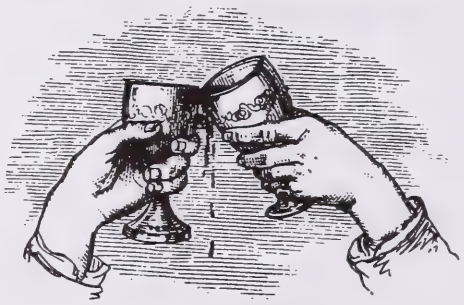
BERNSTEIN — Overture to *Candide*

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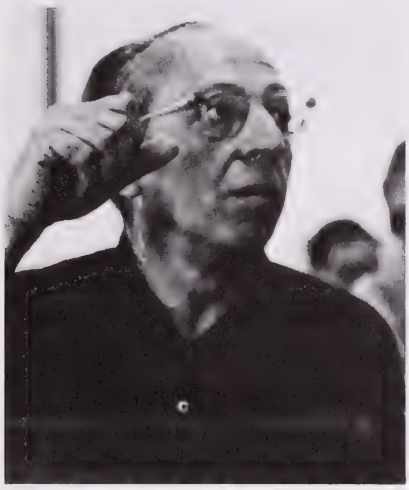
Toasts



The Boston Symphony

on Seiji Ozawa's twenty-second season

Aaron Copland
Fanfare for the Common Man



Aaron Copland was born in Brooklyn, New York, on November 14, 1900, and died in New York on December 2, 1990. He composed the Fanfare for the Common Man *in 1942 for Eugene Goossens and the Cincinnati Symphony Orchestra, which gave the first performance the following March. The Boston Symphony Orchestra has played the fanfare on only two previous occasions, both at Tanglewood: under the composer's direction on July 5, 1980, and under Seiji Ozawa's direction on July 7, 1989. The score calls for four horns, three trumpets, three trombones, tuba, timpani, bass drum, and tam-tam.*

Between 1941 and 1945, many American composers contributed works large and small to the war effort as a way of building morale. In 1942 Eugene Goossens, who was then conducting the Cincinnati Symphony Orchestra, conceived the idea of opening each concert of his season with a stirring fanfare specially composed for the event. Ten composers responded to his invitation, and the resulting works were played and published, but most of them have remained largely unheard since the end of the war. Copland's contribution, to which he gave the brilliant title *Fanfare for the Common Man*, has become perhaps the best-known composition of its type by an American composer. A brief, crashing introduction in the percussion instruments prepares the noble, soaring theme in the horns and trumpets, later emulated by the trombones and tuba. In its brief span, the fanfare captures the determination and idealism of those everyday American men and women who went to war in the early '40s. Three years later, Copland used the same music, virtually note-for-note, to introduce the finale of his Third Symphony.

—Steven Ledbetter

Samuel Barber
Concerto for Violin and Orchestra, Opus 14



Samuel Osborne Barber II was born in West Chester, Pennsylvania, on March 9, 1910, and died in New York City on January 23, 1981. He completed his Concerto for Violin and Orchestra in July 1940 at Pocono Lake Preserve in Pennsylvania. The official first performance was given by Albert Spalding with the Philadelphia Orchestra under the direction of Eugene Ormandy on February 7, 1941. Barber made some revisions in November 1948, to make up for what he perceived as "an unsatisfactory climax in the adagio and some muddy orchestration in the finale." Ruth Posselt was soloist for the premiere of the revised version, with Serge Koussevitzky and the Boston Symphony Orchestra, on January 7, 1949, followed by a New York performance a few days later. Some final revisions preceded the concerto's publication by Schirmer that year. Prior to this, Posselt had already been soloist for the BSO's earliest performances of the concerto, at Tanglewood on August 16, 1941, under Koussevitzky; in Providence under Richard Burgin in February 1942; and in Boston and New York under

Koussevitzky in March 1942. She played the concerto again under Richard Burgin at Symphony Hall in April 1962, since which time the BSO has played the work just once, on August 21, 1993, at Tanglewood, with violinist Gil Shaham under the direction of Christoph Eschenbach (Shaham had previously played the work in Symphony Hall in October 1992, in a guest subscription appearance with Hugh Wolff and the St. Paul Chamber Orchestra while the BSO was on tour in South America). In addition to the soloist, the score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, timpani, snare drum, piano, and strings.

Samuel Barber's Violin Concerto, composed 1939-40, was the first concerto the composer ever wrote, to be followed by the Cello Concerto of 1945 and, much later, the Pulitzer Prize-winning Piano Concerto of 1962, the latter written for the opening of the new Philharmonic Hall (now Avery Fisher Hall) at New York's Lincoln Center. Barber's musical legacy stands as testimony to the awareness he expressed when he was eight or nine, in a hesitant "Notice to *Mother* and *nobody else*," which reads in part: "To begin with I was not meant to be an athelet [*sic*]. I was meant to be a composer, and will be I'm sure . . . Don't ask me to try to forget this unpleasant thing and go play football.—Please—Sometimes I've been worrying about this so much that it makes me mad (not very)."

Barber began piano lessons when he was six, started composing when he was seven, and briefly took cello lessons; he was encouraged in his musical pursuits by his maternal aunt, the contralto Louise Homer. In 1924, when he was fourteen, Barber entered the Curtis Institute of Music in Philadelphia as a member of its first class, studying piano, composition, conducting, and voice. Already during his eight years at Curtis, where he later taught composition from 1939 until 1942, he produced several works that marked him as a talented composer, among them his Opus 3 *Dover Beach*, a setting for voice and string quartet of Matthew Arnold's text, which Barber himself recorded in 1935.

By the time of his death in January 1981, the seventy-year-old composer had produced works in nearly every important genre; anyone coming to his music for the first time will want to know at least this small cross-section of his output: *Knoxville, Summer of 1915*, a setting for soprano and orchestra of a James Agee text; the *Hermit Songs* and *Despite and Still*, both for voice and piano; the Cello Sonata and the Piano Sonata; the Adagio for Strings (originally the slow movement of his String Quartet, and premiered, along with the composer's First Essay for Orchestra, by Arturo Toscanini and the NBC Symphony in 1938); and the Overture to *The School for Scandal*, the first of his works to be performed by a major orchestra (it was premiered by the Philadelphia Orchestra in August 1933). In addition, there are two important operas: the Pulitzer Prize-winning *Vanessa*, which was premiered at the Metropolitan Opera in 1958 and produced at the Salzburg Festival the same year, and *Antony and Cleopatra*, which was entirely overwhelmed by Franco Zeffirelli's production when it opened the Metropolitan Opera House at Lincoln Center in September 1966 and which, in its revised version of 1974 (premiered at the Juilliard School in February 1975), is still being reevaluated. (A currently available recording was drawn from performances at the 1983 Spoleto Festivals in Charleston and Italy; more recently, *Antony and Cleopatra* was produced by Lyric Opera of Chicago during the 1991-92 season.)

In his approach to musical form and harmony, Barber never attempted to deny his affinity for the musical romanticism of the nineteenth century. In 1971 he observed that, when writing, say, a concerto, "I write what I feel. I'm not a self-conscious composer . . ." His work is always lyrically and dramatically expressive in a way that readily brings the listener into his music.

Barber wrote the Violin Concerto on commission from the Philadelphia businessman Samuel Fels, who was the manufacturer of Fels Naphtha soap (Barber later referred to the work as his "*concerto del sapone*" ["soap concerto"]) and a member of the Curtis Institute of Music's Board of Trustees. The work was intended for Fels's adopted son, Iso Briselli, a child prodigy. Barber composed the first two movements in Switzerland in the summer of 1939. Apparently Briselli found these two movements "too simple and not brilliant enough for a concerto." Barber planned a more technically difficult finale, which he began in Paris but completed only after the increasing anxiety of war necessitated his return home.

There are conflicting accounts of what happened next. According to Nathan Broder's 1954 biography of Barber, Briselli declared the last movement too difficult and Fels demanded the return of his payment, whereupon Barber arranged a private performance by the American violinist Oscar Shumsky to demonstrate that the work was in fact playable. In her recent biography of the composer, Barbara B. Heyman relates that Briselli—in a 1982 interview with Heyman—later claimed only to have found the third movement "too lightweight" compared to the rest of the piece (with no mention of technical difficulties) and even suggested certain structural changes. In any event, a demonstration *was* set up to convince Fels that the concerto was playable. Again according to Heyman, this took place at Curtis in the fall of 1939, even before the last movement was finished; Herbert Baumel played the violin part from manuscript with just two hours' notice. The upshot: Barber received his full commission, and Briselli relinquished his right to the premiere (though according to Broder, Barber bought back the right of first performance by returning half of Fels's original payment). When the concerto was finished, it was played by Baumel with the Curtis Institute Orchestra under Fritz Reiner, and *then* privately by Oscar Shumsky with Barber at the piano, to allay any lingering concerns on the composer's part before the official premiere, which took place on February 7, 1941, with violinist Albert Spalding and the Philadelphia Orchestra under the direction of Eugene Ormandy.

The music itself needs little introduction. Despite its "Allegro" marking, the first movement is generally melodic and expansive, its moments of tension and climactic outbursts typically giving way to the characteristic songfulness. A poignant oboe line, only later taken up by the solo violin, sets the mood of the Andante, which moves from C-sharp minor to E major and whose tranquil atmosphere likewise stands in sharp contrast to the quick-moving perpetual-motion brilliance of the finale.

—Marc Mandel

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John Williams
"Remembrances," from the score to *Schindler's List*



John Williams was born in New York on February 8, 1932, and is living in Los Angeles. He composed the score for Steven Spielberg's film Schindler's List *during the summer of 1993 while living in the Berkshires. Itzhak Perlman and members of the Boston Symphony Orchestra recorded "Remembrances" for the film's soundtrack on the stage of Symphony Hall in September 1993. The Boston Symphony Orchestra's first concert performance of "Remembrances" was given as part of "Salute to Symphony" on February 14, 1994, with BSO concertmaster Malcolm Lowe as soloist and John Williams conducting. Mr. Williams also led the Boston Pops Esplanade Orchestra in a performance here on July 8, 1994, with Joseph Scheer as soloist. In addition to the solo violin, the score calls for woodwinds in pairs, one horn, three trombones, harp, and strings.*

Even when the movies were "silent," they had sound—the sound of live musical performance, whether played by an orchestra (in the largest metropolitan centers), by a theater organ elaborately equipped with extra sound effects, or (in small towns) by a lone pianist. The role of the composer was crucial in setting the mood of the film, whether he simply arranged familiar tunes (as in the elaborate patchwork of quotations assembled by J.C. Breil for D.W. Griffith's *Birth of a Nation* in 1914) or created something completely original, such as Victor Herbert's remarkable 100-minute orchestral score for *The Fall of a Nation* in 1916. The coming of the "talkies" allowed the music to be permanently wedded to the film. While this development meant hardship and widespread unemployment among theater musicians, it made possible at last a reliable coordination of image and score, which in turn made possible the development of film music as a real art form.

Remembrances of the Holocaust in Hungary, 1944

Béla and Edna Kalman have chosen to underwrite Itzhak Perlman's participation in tonight's performance as a way of bringing to the forefront of memory the searing experience of Béla Kalman's youth in Hungary. "Immediately after the war, we all tried to forget what had happened," he recalls today. "But as time goes on, we realize we must remember."

Hungary was the last country occupied by the Nazis in March of 1944. The result of this occupation was the systematic annihilation of the 800,000 Hungarian Jews. Béla Kalman was among those Jews (and other so-called "undesirables") whom the Nazis herded into labor camps—where many were not just abused, but starved to death—and concentration camps, with, for many thousands, a final stop at the hellish death camp of Auschwitz. Kalman recalls that he was lucky in being sent to a labor camp and in surviving the war, along with his parents and brother. All too many others were far less fortunate. Of the class that graduated with him in 1939—a total of fifty-six boys—approximately half did not live to see the war's end in the spring of 1945.

The list of important twentieth-century composers who have written for the films would fill several columns, but even a brief summary would have to include Prokofiev, Shostakovich, Milhaud, Honegger, Walton, Vaughan Williams, Aaron Copland, and Virgil Thomson. A number of composers became so thoroughly involved with films that they are primarily identified as film composers, though many of them—Erich Wolfgang Korngold, Miklós Rózsa, Franz Waxman, Bernard Herrmann, and John Williams, for example—have also written many concert works.

The composer of a film score must add to his training in music theory, composition, and orchestration a sense of dramatic timing and color, an awareness of many musical styles, and an ability to choose the most appropriate and expressive treatment for a given situation, whether it be light romantic comedy, taut adventure, or some other type of story. But music as it is actually heard in a film rarely makes for satisfactory listening by itself, because it is conceived as a fusion of sensory perceptions; the more successfully the composer accomplishes that fusion, the more difficult it is to consider a single aspect as overriding. This is why the music as heard on "soundtrack albums" is almost always made up of themes from the film reshaped in musical terms for listening.

This is particularly true of the film *Schindler's List*, about which John Williams has observed:

> I felt that this particular story of *Schindler's List* was an ennobling story that took place in the great tragedy of the Holocaust. The film presented opportunities for some very dramatic music, but it also provided an opportunity for aspects of Jewish life as it was being lived in those tragic years. Several of the themes expressed that aspect of Schindler's people.

Having completed the the film score, he created three concert pieces—the "Theme from *Schindler's List*," "Jewish Town (Krakow Ghetto—Winter '41)," and "Remembrances"—out of the more tender and expressive passages from the film, all featuring the solo violin, with either piano or orchestral accompaniment. Itzhak Perlman has performed these many times in the last year. His contribution to the sound of the film, with the characteristic singing quality of his violin, was such that John Williams dedicated these concert versions to him in gratitude.

Nothing, of course, can undo the horror and tragedy of the Holocaust, but—as the victims themselves have long insisted—it is vital to preserve the memory of those terrible times. The images of Steven Spielberg's film will linger long in the memory of those who have seen it, as will the poignant tenderness of John Williams's music.

—S.L.

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Leonard Bernstein
Serenade (after Plato's *Symposium*) for solo violin, string orchestra, harp, and percussion



Leonard Bernstein was born in Lawrence, Massachusetts, on August 25, 1918, and died in New York on October 14, 1990. He composed his Serenade on a commission from the Koussevitzky Music Foundation in 1954, completing the work on August 7 of that year. The score bears the dedication "To the beloved memory of Serge and Natalie Koussevitzky." The first performance took place in Venice, Italy, at the Teatro Fenice on September 12, 1954, with Isaac Stern as soloist. The Boston Symphony Orchestra gave the first American performance on April 15, 1955, under Charles Munch, again with Stern as soloist. Since then the orchestra has performed the work with soloist Joseph Silverstein under Seiji Ozawa's direction (at Tanglewood in July 1971, later in Boston and New York in February 1976), with Peter Zazofsky under Joseph Silverstein's direction (at Tanglewood in August 1983), and with Midori under the composer's direction (the most recent Boston Symphony performance, at Tanglewood on July 26, 1986). More recently, Itzhak Perlman was soloist with Seiji Ozawa and the Tanglewood Music Center Orchestra this past summer on July 23, 1994, as part of the annual Leonard Bernstein Memorial Concert at Tanglewood. The score calls for solo violin, string orchestra, harp, timpani, snare drum, tenor drum, bass drum, triangle, suspended cymbal, xylophone, glockenspiel, chimes, Chinese blocks, and tambourine.

Leonard Bernstein's music has been intimately connected with the theater, whether in ballet, musical show, or opera. And even his more abstract concert music almost always has elements of theatricality, a sense of characterization in the melodies that can bring them vividly into the imagination of the listener. In the case of the musical "conversation" that underlies his Serenade, the continuity of the "discussion," which evolves continuously, is varied by the differing viewpoints of the characters who take part. The composer's own commentary, written the day after he completed the score, is the best guide to the work's course, and it is printed here.

—S.L.

There is no literal program for this Serenade. The music, like Plato's dialogue, is a series of related statements in praise of love. The relatedness of the movements does not depend on common thematic material, but rather on a system whereby each movement evolves out of elements in the preceding one, a form I initiated in my second symphony, *The Age of Anxiety.*

I. *Phaedrus; Pausanias* (Lento–Allegro). Phaedrus opens the symposium with a lyrical oration in praise of Eros, the god of love. (*Fugato*, begun by the solo violin.) Pausanias continues by describing the duality of the lover as compared with the beloved. This is expressed in a classical sonata-allegro, based on the material of the opening fugato.

II. *Aristophanes* (Allegretto). Aristophanes does not play the role of clown in this dialogue, but instead that of the bedtime-storyteller, invoking the fairy-tale mythology of love. The atmosphere is one of quiet charm.

III. *Erixymachus* (Presto). The physician speaks of bodily harmony as a scientific

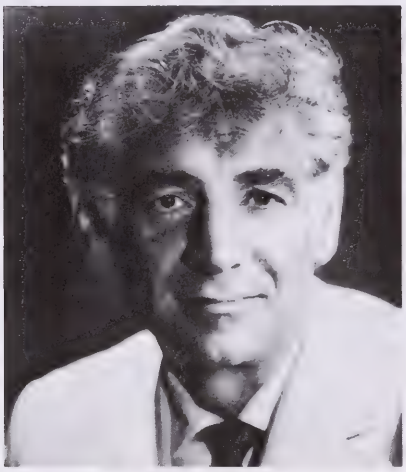
model for the workings of love-patterns. This is an extremely short fugato scherzo, born of a blend of mystery and humor.

IV. *Agathon* (Adagio). Perhaps the most moving (and famous) speech of the dialogue, Agathon's panegyric embraces all aspects of love's powers, charms, and functions. This movement is simply a three-part song.

V. *Socrates; Alcibiades* (Molto tenuto–Allegro molto vivace). Socrates describes his visit to the seer Diotima, quoting her speech on the demonology of love. Love as a *daemon* is Socrates' image for the profundity of love; and his seniority adds to the feeling of didactic soberness in an otherwise pleasant and convivial after-dinner discussion. This is a slow introduction of greater weight than any of the preceding movements, and serves as a highly developed reprise of the middle section of the *Agathon* movement, thus suggesting a hidden sonata-form. The famous interruption by Alcibiades and his band of drunken revelers ushers in the Allegro, which is an extended rondo ranging in spirit from agitation through jig-like dance music to joyful celebration. If there is a hint of jazz in the celebration, I hope it will not be taken as anachronistic Greek party-music, but rather the natural expression of a contemporary American composer imbued with the spirit of that timeless dinner party.

—Leonard Bernstein

Leonard Bernstein
Overture to *Candide*



Leonard Bernstein was born in Lawrence, Massachusetts, on August 25, 1918, and died in New York on October 14, 1990. He composed the overture to Candide *for the original Broadway production, which opened on December 1, 1956. The Boston Symphony Orchestra has performed the overture on two previous occasions, both at Tanglewood: under the composer's direction on July 4, 1981, and under John Mauceri's direction as part of the gala concert celebrating Leonard Bernstein's seventieth birthday on August 25, 1988. The score calls for two flutes and piccolo, two oboes, two clarinets, E-flat clarinet, and bass clarinet, two bassoons and contrabassoon, four horns, two trumpets, three trombones, tuba, glockenspiel, xylophone, triangle, cymbals, bass drum, snare drum, tenor drum, harp, and strings.*

Candide, a musical based on Voltaire's satirical short novel, opened on Broadway on December 1, 1956. It was Leonard Bernstein's third Broadway show, following *On the Town* (1944) and *Wonderful Town* (1950), both of which were substantial hits, though not record-breakers. *Candide*, on the other hand, was regarded as a noble failure when it closed after only seventy-three performances. Certainly there were dramatic problems with Lillian Hellman's book; not until the show was completely restaged by Harold Prince with a totally rewritten libretto did it become a real popular success, nearly two decades after its first run. Yet the original cast album became an underground classic, demonstrating to anyone who cared to listen that this show managed to combine in rare profusion a wide range of musical styles, many of them witty parodies, in astonishing technical brilliance. Before Bernstein's death, *Candide* had returned to the boards of the New York City Opera in still another realization—an "opera house version"—that emphasized the show's musical splendors. After that, a further revision produced an "expanded opera house version" performed at the Edin-

burgh Festival; this version has recently been published in full score, making it possibly the very first work of the popular American musical theater to appear in the format normally reserved for opera.

Through all the rewrites and variant editions, one thing never changed: from the beginning *Candide* boasted a real overture that was something other than the hastily cobbled together potpourri of songs designed to be the hit numbers. This bright, sassy overture quickly assumed a life of its own and has become probably the most popular concert overture ever written by an American composer. It is based on two principal songs from the show, the first of them a duet between Candide and Cunegonde anticipating the joys they will find in marriage (even though their notions of wedded happiness are diametrically opposed). The song is striking and eternally fresh because of its alternation of three-beat and four-beat bars, producing the unusual pattern of seven-beat groupings—yet always sounding utterly natural. The second song that forms the basis of the overture is one of the show's most delicious musical parodies—the hysterically funny song in which Cunegonde laments her fate. Having lost her fiancé in war (each thinks the other dead), she is now living a glamorous life as a kept woman in Paris. "Glitter and Be Gay" takes the form of a double aria of the Italian *bel canto*. In its opening section, in slow tempo, the singer mourns her lost hopes and the immorality of her present life. Presently, as she begins to adorn herself with the jewels that surround her, she looks on the bright side of things, in a wickedly delicious parody of the coloratura *cabaletta*. Bernstein makes of this a close-fitting canon—one instrument echoing another at close quarters, which merely adds to the vertiginous fun.

—S.L.

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Copland, working with scholar Vivian Perlis, produced an unusual autobiography in two volumes: *Copland: 1900 Through 1942* and *Copland Since 1943* (St. Martin's). It is an oral history, based on many taped interviews. The result is a witty, friendly, personable story (though restrained in personal revelations) that gives a clear-eyed view of the public man and musician, amplified by reminiscences from many of his colleagues and friends. For musical discussion, Arthur Berger's short book *Copland* remains a classic; it does not deal with works written after the early 1950s, but it is exceptionally knowledgeable and appreciative. Quite technical issues are treated in a surprisingly accessible manner (would that all books about music said so much so easily!). Neil Butterworth's *The Music of Copland* is a more up-to-date discussion of the composer's entire output, though its musical insights are far less penetrating than Berger's. Copland himself recorded the *Fanfare for the Common Man* in 1968 with the London Symphony Orchestra; this is currently available on two different discs from Sony Classical, combined with other works by the composer. Other noteworthy recordings include John Williams's with the Boston Pops Orchestra (Philips), Leonard Bernstein's with the New York Philharmonic (Sony Classical), Lukas Foss's with the Milwaukee Symphony Orchesta (Pro Arte), and Leonard Slatkin's with the St. Louis Symphony (RCA Red Seal).

Samuel Barber is fortunate in having received a first-rate study of a quality that few American composers have yet enjoyed (probably only Charles Ives can match him at this point): Barbara B. Heyman's *Samuel Barber: The Composer and his Music* (Oxford University Press; also paperback). This combines in one substantial volume a richly detailed, thoughtful biographical account with extensive discussion of Barber's works, their composition, performance, and reception; it will be the cornerstone of all future

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research on Barber. The only previous book devoted to Barber is Nathan Broder's *Samuel Barber* (G. Schirmer), which is still full of insights about the music composed in his early period. Itzhak Perlman will record Barber's Violin Concerto with Seiji Ozawa and the Boston Symphony Orchestra for EMI in conjunction with this performance. Meanwhile, Joseph Silverstein is soloist in a fine recording of the concerto with the Utah Symphony Orchestra under Charles Ketcham's direction, a reading both passionate and lyrical (Pro Arte, coupled with Barber's *School for Scandal* Overture, Second Essay for Orchestra, and the Prelude and Intermezzo from *Vanessa*, all conducted by Silverstein). Elmar Oliveira gives a warmly poignant reading with a brilliant finale in collaboration with Leonard Slatkin and the St. Louis Symphony (EMI, coupled with Howard Hanson's Second Symhony). A recent recording by violinist Gil Shaham is interestingly paired with the Violin Concerto of Erich Wolfgang Korngold; André Previn conducts the London Symphony Orchestra, and also collaborates as pianist with Gil Shaham in a suite from Korngold's incidental music to *Much Ado About Nothing* (Deutsche Grammophon).

The basic details of John Williams's career can be found in the article about him in The New Grove Dictionary of American Music. Some of the music for *Schindler's List*, including "Remembrances," was recorded for the film by the Boston Symphony Orchestra with soloist Itzhak Perlman, John Williams conducting. It is their performance that is heard on the soundtrack album (MCA).

Humphrey Burton's new biography, *Leonard Bernstein*, is a careful and insightful piece of work, taking a well-balanced approach to an almost impossible biographical subject (Doubleday). Burton's book utterly supersedes Joan Peyser's biography, *Bernstein*, which was weakened by the author's unfortunate insistence on potted pop psychoanalysis. A diverse series of articles discussing Bernstein's work as composer, conductor, recording artist, television celebrity, and teacher was assembled by this writer in *Sennets and Tuckets* for Leonard Bernstein's seventieth birthday celebration at Tanglewood in 1988 (Boston Symphony Orchestra in association with David R. Godine). Itzhak Perlman will record Bernstein's Serenade with Seiji Ozawa and the Boston Symphony Orchestra for EMI in conjunction with this performance. Currently available recordings include two under the composer's direction: Gidon Kremer's with the Israel Philharmonic (Deutsche Grammophon), and Isaac Stern's monaural recording with the Symphony of the Air (Sony Classical, in a three-disc box including numerous concerto recordings by Stern). Noteworthy recordings of the *Candide* Overture include Bernstein's own, with the New York Philharmonic (Sony Classical), John Williams's with the Boston Pops Orchestra (Philips), Arthur Fiedler's with the Boston Pops Orchestra (RCA), Lukas Foss's with the Milwaukee Symphony (Pro Arte), and Leonard Slatkin's with the St. Louis Symphony (Angel).

—S.L.

Itzhak Perlman



Itzhak Perlman's unique combination of talent, charm, and humanity is recognized by audiences throughout the world, as is the irrepressible joy of music-making that he communicates. In 1986 President Reagan recognized these qualities when he honored Mr. Perlman with a "Medal of Liberty." Born in Israel in 1945, Mr. Perlman completed his initial training at the Academy of Music in Tel Aviv; an appearance on the "Ed Sullivan Show" in 1958 brought him to international attention. Following studies at the Juilliard School with Ivan Galamian and Dorothy DeLay, Mr. Perlman won the Levintritt Competition in 1964; since then he has appeared with every major orchestra, and in recitals and festivals throughout the world. In December 1993 Mr. Perlman joined Seiji Ozawa and the Boston Symphony Orchestra for a gala Dvořák concert in Prague, issued by Sony Classical on compact disc and home video; following the recent PBS broadcast of this concert, Messrs. Perlman and Ozawa received Emmy awards for "Individual Achievement in Cultural Programming." The violinist also collaborated recently with John Williams and the Boston Symphony Orchestra performing the violin solos for Steven Spielberg's Academy Award-winning film, *Schindler's List*. Mr. Perlman's best-selling recordings—on EMI/Angel, Deutsche Grammophon, Sony Classical/CBS Masterworks, London/Decca, and RCA/BMG Classics—have won numerous Grammys. His vast repertoire encompasses all the standard violin literature as well as music by contemporary composers, whose efforts he has championed. Among his latest releases is a four-disc retrospective entitled "The Art of Itzhak Perlman," on EMI Classics, containing a wide variety of the violinist's favorite pieces recorded over the past twenty years. Numerous publications and institutions have paid tribute to Mr. Perlman as both artist and humanitarian; he has entertained and enlightened millions of viewers with his appearances on television; and his devotion to the cause of the handicapped and disabled is an integral part of his life. The PBS documentary of his historic trip to the Soviet Union with the Israel Philharmonic in 1990, entitled "Perlman in Russia" and available on EMI/Angel video, was honored with an Emmy Award as "Best Music Documentary." Mr. Perlman has performed regularly with the Boston Symphony Orchestra since 1978, including annual appearances at Tanglewood since 1984. He will record Bernstein's Serenade, Samuel Barber's Violin Concerto, and Lukas Foss's Three American Pieces with Seiji Ozawa and the Boston Symphony Orchestra for future release on EMI.

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Boston Symphony Archives

Throughout the 1994-95 season the Boston Symphony Orchestra will be commemorating the 50th anniversary of the end of World War II. To mark this anniversary, the Boston Symphony Orchestra Archives has mounted an exhibition in the two display cases in the Huntington Avenue corridor of the Cohen Wing. The first case holds a display entitled "Silenced Voices: Music Banned by the Nazis," conceived by BSO violist Mark Ludwig, who is mounting a large-scale exhibit under the same name at Brandeis University, sponsored by Brandeis and the Terezín Music Foundation (October 2-November 8).

The second case holds a display entitled "The Boston Symphony Orchestra and World War II," which examines the activities of the BSO and Boston Pops prior to and during the United States involvement in the War. Drawing on photographs, programs, newspaper clippings, and other memorabilia preserved in the Boston Symphony Archives, the exhibit highlights, among other events, the "First Concert Performance in the Western Hemisphere" of Shostakovich's Seventh Symphony, given by the TMC Orchestra at Tanglewood on August 14, 1942 (Toscanini and the NBC Symphony had broadcast the American premiere the previous month); and, pictured here, the War Bond Concert given by Serge Koussevitzky and the BSO at the Boston Garden on December 14, 1944. More than 13,000 people purchased $9,952,122 in war bonds to attend this benefit concert, representing, at the time, the largest amount ever raised at a single indoor orchestral performance in this country.

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BSO

The Fanny Peabody Mason Memorial Concert Friday, September 30, 1994

The first Friday-afternoon concert of the Boston Symphony Orchestra's subscription season is dedicated to the memory of Miss Fanny Peabody Mason, who was a Friday-afternoon subscriber and an active patron of music both in the United States and abroad until her death in 1948. Many music lovers recall the outstanding concerts Miss Mason presented in the music room of her townhouse on Commonwealth Avenue and at her summer residence in Walpole, New Hampshire. The endowment to honor Miss Mason perpetually was created in 1985 by the Peabody-Mason Music Foundation, established by Miss Mason, and which presented young and well-established artists in concert in Boston and Cambridge for more than thirty-five years. The president of the foundation, Paul Doguereau, initiated the gift to the BSO as a way to recognize Miss Mason's love of music, and to foster the highest aspirations of the art. Besides the concert sponsorship, the gift created the Mason Lounge for musicians and staff and the Mason Green Room.

A Second Emmy Award for Seiji Ozawa

Last month BSO Music Director Seiji Ozawa received his second Emmy Award, in the category "Individual Achievement in Cultural Programming," for the PBS telecast "Dvořák in Prague: A Celebration." Joining Mr. Ozawa and the Boston Symphony Orchestra for this concert—now available on video from Sony Classical—were guest artists Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade. An audio release from the concert is available as "The Dvořák Concert from Prague," on a Sony Classical compact disc. Mr. Ozawa previously won an Emmy for the BSO's PBS television series "Evening at Symphony."

Other new compact discs featuring Seiji Ozawa and the Boston Symphony Orchestra include concertos of Shostakovich and Schumann with violinist Gidon Kremer, due for release this month from Deutsche Grammophon; Berlioz's *Requiem* with tenor Vinson Cole and the Tanglewood Festival Chorus, due from RCA Victor Red Seal in November; and Prokofiev's *Peter and the Wolf* and Britten's *Young Person's Guide to the Orchestra*, recently issued by Sony Classical.

The Boston Company Sponsors BSO Opening Night 1994

The Boston Symphony Orchestra gratefully acknowledges The Boston Company, a company of Mellon Bank Corporation, for its generous support in underwriting this season's Opening Night concert conducted by Seiji Ozawa on Thursday, September 29. This is the fifth consecutive year that The Boston Company has been corporate sponsor of Opening Night.

In addition, the Boston Symphony Orchestra extends its sincere appreciation to Béla and Edna Kalman for their generous gift sponsoring Itzhak Perlman's appearance as guest soloist that same evening.

Orchestrated Events Continue

BSO subscribers are invited to discover Orchestrated Events, a multi-performance program conceived by the Boston Symphony Association of Volunteers and inaugurated in January 1994. The fall and winter offerings for the 1994-95 season include a wide variety of musical events, many of them supplemented by meals or refreshments, with music ranging from Renaissance to jazz. The performers are Boston Symphony players and other distinguished members of Boston's musical community who have volunteered their talents and time to support the BSO. Numerous devotees of the orchestra, many of them Trustees or Overseers, are sponsoring and hosting these events, so that all proceeds will directly benefit the Boston Symphony Orchestra. Upcoming events include a "Pumpkin Patch Party" for children, parents, and grandparents at the Concord Museum on Sunday, October 30. Two sessions are scheduled, from noon to 2 p.m. and from 2:30 to 4:30 p.m., and will include a hayride, scavenger hunt, seasonal refreshments, and musical enter-

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tainment. On Sunday, November 6, at 3 p.m., BSO cellist Luis Leguía, joined by pianist Carmen Rodriguez-Peralta, will perform classics and music of Latin-American composers in the intimate setting of a contemporary home in Lincoln. On Sunday, December 4, at 4 p.m., celebrate "Christmas in Concord" with the Majestic Brass at Concord's Trinity Episcopal Church. For further information on these or other Orchestrated Events, please call the Volunteer Office at (617) 638-9390.

BSO Members in Concert

The Higginson Trio—BSO members Harvey Seigel, violin, and Martha Babcock, cello, with former BSO assistant conductor Robert Spano as pianist—perform Beethoven's *Archduke* Trio and Brahms's B major piano trio on Sunday, October 2, at 3 p.m. at Dunster House Library, Harvard University. Admission is free.

BSO violinist Tatiana Dimitriades and pianist Jonathan Bass perform a recital to benefit the Newton Symphony Orchestra on Sunday, October 2, at 3 p.m. The program includes music of Mozart, Schubert, Ravel, and Dvořák. Tickets are $22.50. For more information, call (617) 965-2555.

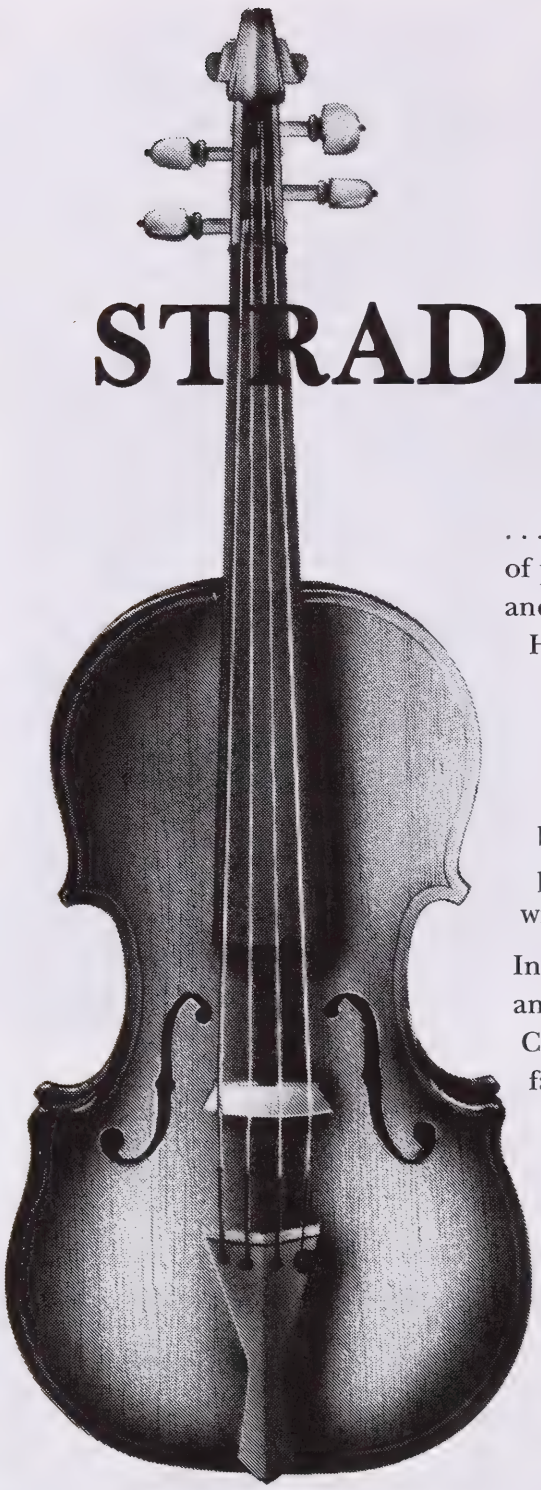
The Hawthorne String Quartet—BSO members Ronan Lefkowitz, Si-Jing Huang, Mark Ludwig, and Sato Knudsen—participate in "Silenced Voices: Music Banned by the Nazis," presented by Brandeis University and the Terezín Music Foundation. On Sunday, October 2, at 2 p.m., the ensemble performs music of Hindemith, Krása, and Schulhoff in Levin Ballroom at Brandeis's Usdan Student Center as part of the opening program. On Sunday, October 16, at 3 p.m., at the university's Slosberg Recital Hall, the quartet performs music of Haas, Klein, Krása, and Ullmann as part of a multimedia presentation about chamber music composed at the Theresienstadt concentration camp. Admission is free.

Celebrating the orchestra's fiftieth season, Ronald Feldman conducts the Berkshire Symphony in its first program of the 1994-95 season on Saturday, October 15, at 8 p.m. at Tanglewood's new Seiji Ozawa Hall. The program includes Druckman's *Birthday Banquet*, Stravinsky's *Circus Polka*, Peter Maxwell Davies's *An Orkney Wedding, with Sunrise*, with Nancy Tunnicliffe, bagpipes, and Mendelssohn's Symphony No. 3, *Scottish*.

Jerome Lipson
December 31, 1916–September 3, 1994



The Boston Symphony Orchestra is saddened to note the death of former BSO violist Jerome Lipson, who died last month of heart failure at 77. Born in Boston, Mr. Lipson was fond of telling how, at age nineteen, while home on vacation from the Curtis Institute of Music, he barged into the conductor's room at Symphony Hall for an impromptu audition with Serge Koussevitzky, who told him that he would play in the BSO, but only after finishing his schooling. A graduate of Boston Latin School, where he and Leonard Bernstein were classmates, Mr. Lipson became a charter member of the Tanglewood Music Center in 1940, playing in the Tanglewood Music Center Orchestra for three summers before joining the Army Air Corps. He joined the Boston Symphony Orchestra in 1946, performing with the orchestra for forty-five years until his retirement in 1991. During his Air Corps service Mr. Lipson played with the Glenn Miller Band. He was later a founding member of the Stockbridge String Quartet and solo violist of the Zimbler Sinfonietta on its South American tour. As a BSO member, he represented his colleagues as a member of the Players Committee for many years. Mr. Lipson leaves his wife, Marion Berkman Lipson, as well as three daughters, a brother, and two granddaughters. Soft-spoken and good-humored, Jerry was often seen sporting a wry smile. His presence at Symphony Hall will continue to be missed.



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Looking Back After Fifty Years

by Steven Ledbetter

The Boston Symphony Orchestra offers a season-long musical survey commemorating the 50th anniversary of the end of World War II.

War is the most extreme of human activities, the one most productive of horror and the one most often recalled and reconsidered for years after by those who have experienced it. This century has not been stingy with wars or rumors of wars, yet two of them stand out, in common parlance, as "world wars," the first that ever were, and that brought humanity to the very brink of annihilation. These two wars were really one long struggle, fought in two active stages with a long intermission in between, followed by a long coda, which for decades was feared might be merely the second intermission leading to a third world war. Barbara Tuchman, in *The Guns of August*, her brilliant study of the opening month of the Great War—the one fought as "the war to end war"—referred to the later conflict as "Act Two." And historians of the Second World War—from Winston S. Churchill, who played a leading role in it, to the most recent studies of the subject—discuss in considerable detail how the second war was "inevitable" or "necessary" or, at the very least, "a natural consequence" of the situation that characterized the world following the Armistice of 1918 and the way in which the issues of that war were resolved in the ensuing years.

Still, these two wars were fought in different ways and in different moods, particularly from the American point of view. The "Great War," as the First World War was known until it became unhappily clear that it was only the beginning of a series, was the cause of a massive reconsideration of values that had long been taken for granted—religious, moral, and political values, all of which seemed pointless during four years of endless trench warfare along a thousand-mile front, with hardly a mile gained or lost in all that time. The music of the day was artificially cheerful to keep spirits high, but poets like Wilfred Owen (killed less than a week before the Armistice) and novelist-memoirists like Robert Graves (*Goodbye to All That*) traced the powerful sense of a world that had been different Before, and that would never be the same After. Paul Fussell's superb and moving study of the literature of World War I, *The Great War and Modern Memory*, makes this point most powerfully.

The generation that fought World War I might have wished to avoid another such widespread conflict, but it could not enter into the later war with anything like the naiveté of the leaders and soldiers of 1914. The storm clouds had gathered for nearly a decade before war broke out: with the rise of a charismatic anti-democratic leader in Germany during the previous war, but also of minority groups long established in German society upon whom the blame for economic distress was all too easily placed; with the growth of a fascist dictatorship in Italy, which, in spite of some comic-opera excesses, was anything but humorous; with Japanese aggression in Manchuria and China; with increasing German intransigence over the question of "*Lebensraum*" to the east of Germany.

The war was to have unintended consequences on the arts, especially in the United States. The German dictator, Adolf Hitler, felt called upon to attack the work of many of Germany's most advanced artists (many, though not all, of whom were Jewish), being at once concerned about the possible effects of art critical of his regime, and repelled by novelties of expressive style and technique. Many of these artists were declared *persona non grata* and their works were labeled "*entartet*"—"decadent." The lucky ones managed to escape to freer countries, often ending up in the United States, where geniuses like Stravinsky, Hindemith, Bartók, Weill, Korngold, and many others (including the novelists Thomas Mann and Franz Werfel, not to mention many great conductors and performers) greatly enriched the cultural life.

The unlucky artists were arrested and interned in concentration camps, from which all too few ever returned. The camp that the Germans called Theresienstadt (the fortified Czech town of Terezín, north of Prague) beheld some of the most astonishing examples of the human spirit, as expressed in painting, words, and music, from artists living under a death sentence that might well be carried out any day. Most of the leading composers confined to Theresienstadt—including Pavel Haas, Gideon Klein, Hans Krása, and Erwin Schulhoff—were murdered in Auschwitz or one of the other Nazi death camps before the war ended. Yet while they could, they continued to create, to express the freedom of their minds and spirits though their bodies were in thrall.

The war itself brought forth a burst of artistic creation. Much of it, naturally, was purely utilitarian, like Bill Mauldin's cartoons of the sad-faced but determined soldiers Willie and Joe, who brought a laugh even to the front lines, or the stirring tones of Aaron Copland's *Fanfare for the Common Man*, which lifted spirits at home. Many other writers, painters, and composers worked to build morale, to assert faith in the values that were being attacked from without. Many American composers wrote symphonies of noble aspiration—William Schuman's Third and Walter Piston's Second come from this period, not to mention Samuel Barber's Second, specifically written in honor of American army air forces, whose uniform the composer was then wearing, as was Marc Blitzstein when he composed his *Airborne* Symphony.

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Some composers wrote music that could not be performed—at least not publicly—until the war was over. In occupied Paris, Francis Poulenc composed a work for unaccompanied chorus, the opening line of which, referring to the Nazi occupation of the City of Light, read "Of all the springtimes of the world, this one is the most vile." By the end it becomes a glowing paean to *liberté*.

But the most dramatic of the morale-building compositions of the war years was the Seventh Symphony of Shostakovich, much of which was actually written inside the city of Leningrad during the 900-day Nazi siege that failed to overwhelm the spirit of the defenders; its importance as a symbol of defiance to the Germans allowed Shostakovich to include quiet references to the victims of Stalin's purges, too. Not long afterward, the other leading Soviet composer, Prokofiev, wrote his own symphony defying the German armies, his Fifth. Yet another Fifth Symphony—that by Ralph Vaughan Williams—was as different as it possibly could be. Though composed in the middle of the war years, the English composer sought for a realm of peace and tranquility; he drew for his themes on a still-unfinished opera based on *Pilgrim's Progress* (he would complete the opera some years after the war) for a remarkable work of serene elevation in the midst of strife.

When wars end, the utilitarian forms of artistic creation end with them, but the novels, films, plays, memoirs, and musical recollections begin to appear. Literary echoes of the war ranged from the light humor of Thomas Heggen's *Mister Roberts* and the coming-of-age story that lies at the heart of Herman Wouk's *The Caine Mutiny* to Norman Mailer's *The Naked and the Dead* and the ultimate revelation of war as a madhouse in Joseph Heller's *Catch-22*. Music played a different role after the war. No longer was it designed, as it so often had been, to rouse flagging spirits and to get the blood pumping in martial time. To be sure, Stalin expected that Shostakovich would compose a great heroic symphony to glorify him as the victorious Russian leader, and he was very unhappy to hear the composer's Ninth Symphony, which—perhaps in sheer relief—was much lighter in mood than any of his wartime works. Roger Sessions's Second Symphony was begun during the war but not completed until 1946; it suggests a kind of struggle from darkness into light, happily achieved. Aaron Copland used his *Fanfare for the Common Man* as the basic musical material for his Third Symphony, which also celebrated the triumphant ending to the long war.

These were natural responses in the year after the war ended. But the passage of time brought darker echoes, particularly because of the way in which the war in the Pacific was brought to a close—with the explosion of a new kind of bomb that threatened the future of the entire race. "Modern Man is Obsolete" was the title of a *Saturday Review* editorial and later a book by Norman Cousins following the explosions at Hiroshima and Nagasaki. The mushroom clouds that rose over Japan became the symbol of a new fear, one that dominated most of the second half of the twentieth century. A Polish composer, Krzysztof Penderecki—who was not quite six when Hitler moved into Poland in August 1939—witnessed enough of the horror of the war to have an intensely personal feeling toward the victims of the Hiroshima bomb. His *Threnody for the Victims of Hiroshima* has fifty-three strings playing in blocks of quarter-tones to produce the kinds of sounds that one can, with very little imagination, hear as sirens, falling bombs, and nothingness—all transmitted in purely musical terms. Arnold Schoenberg responded to the horror of the Holocaust with one of his most dramatic and powerful works, *A Survivor from Warsaw*, which recounts the destruction of the Warsaw ghetto, with a thrilling conclusion as the corpses of the Jews slain on the streets rise and sing in unison prayer. More recently the Steven Spielberg film *Schindler's List*, based on Thomas Keneally's award-winning nonfiction novel, has brought the Holocaust home to a new generation, not least through John Williams's poignant score.

It was left to a pacifist to put what is perhaps the final and most important stamp on music pertaining to World War II. Pacifists are convinced that wars only beget future

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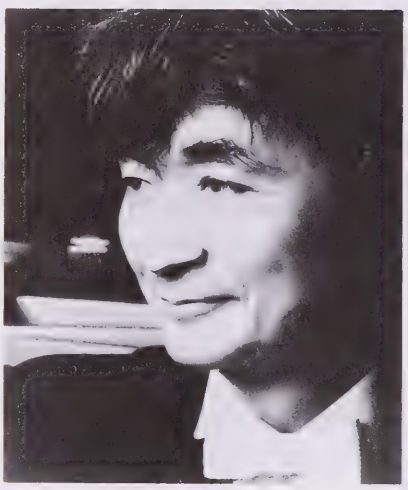
wars—this century offers ample evidence—and are therefore committed to the cause of reconciliation. This thought was paramount in Benjamin Britten's mind when he was commissioned to write a major work for the rededication of Coventry Cathedral in 1962, some two decades after the beautiful medieval building had been largely destroyed in a German bombing. Britten chose to write a quasi-liturgical work of unique shape, linking the Latin text of the Roman Catholic Mass for the Dead with the English poems of Wilfred Owen, who had died in the First World War. Moreover, Britten explicitly composed the three solo vocal parts to be performed at the premiere by a Russian soprano, an English tenor, and a German baritone, thus symbolizing three of the countries most closely enmeshed in the war. But from beginning to end his *War Requiem* casts ironic light on the familiar liturgical words as the reality of our own century's barbarism unfolds. The final section, setting Wilfred Owen's account of two dead soldiers meeting in some long, dark, cold purgatorial tunnel—in which one identifies himself: "I am the enemy you killed, my friend"—brings finally a long-sought, deeply moving reconciliation.

—Steven Ledbetter

Most of the compositions mentioned in this essay are being performed by the Boston Symphony Orchestra this season, and almost all of the composers mentioned are represented in this season's programming.

BRITTEN *War Requiem* (February 1, 2, 3, 4)
COPLAND *Fanfare for the Common Man* (Opening Night)
HAAS Study for Strings (March 2, 3, 4, 7)
HINDEMITH Prelude to *When Lilacs Last in the Dooryard Bloom'd* (April 6, 7, 8, 11)
KORNGOLD Symphony in F-sharp (April 6, 7, 8, 11)
KRÁSA Chamber Symphony (April 20, 21, 22, 25)
PENDERECKI *Threnody for the Victims of Hiroshima* (September 30, October 1)
PROKOFIEV Symphony No. 5 (January 26, 27, 28, 31)
RACHMANINOFF Symphonic Dances (January 19, 20, 21)
SCHOENBERG *A Survivor from Warsaw* (January 19, 20, 21)
SCHULHOFF Concerto for String Quartet with Chamber Orchestra (February 23, 24, 25)
SESSIONS Symphony No. 2 (November 23, 25, 26)
SHOSTAKOVICH Symphony No. 7, *Leningrad* (March 16, 17, 18)
SHOSTAKOVICH Symphony No. 9 (December 2 [Oslo Philharmonic])
VAUGHAN WILLIAMS Symphony No. 5 (March 30, 31; April 1, 4)
WEILL *The Seven Deadly Sins* (April 6, 7, 8, 11)
WEILL Suite from *The Threepenny Opera* (January 5, 6, 7, 10)
WILLIAMS "Remembrances" from *Schindler's List* (Opening Night)

SEIJI OZAWA



Seiji Ozawa is now in his twenty-second season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on four occasions since 1978, most recently in December 1989, as part of a tour that also included the BSO's first concerts in Hong Kong. Another tour to Hong Kong and Japan is scheduled for December 1994. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour to the midwestern United States in March 1983, and an eight-city tour spanning the continent in the spring of 1991.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, and the Toronto Symphony, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers

beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies (the Third and Sixth having been recorded for future release), Mahler's *Kindertotenlieder* with Jessye Norman, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. Recordings on Deutsche Grammophon include violin concertos of Bartók and Moret with Anne-Sophie Mutter; concertos by Shostakovich and Schumann with violinist Gidon Kremer (October release); Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's opera *Pique Dame*, with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem* (November release), with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



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THE FANNY PEABODY MASON MEMORIAL CONCERT

Saturday, October 1, at 8

SEIJI OZAWA conducting

PENDERECKI — *Threnody for the Victims of Hiroshima*▼

MOZART — Piano Concerto No. 14 in E-flat, K.449

Allegro vivace
Andantino
Allegro ma non troppo

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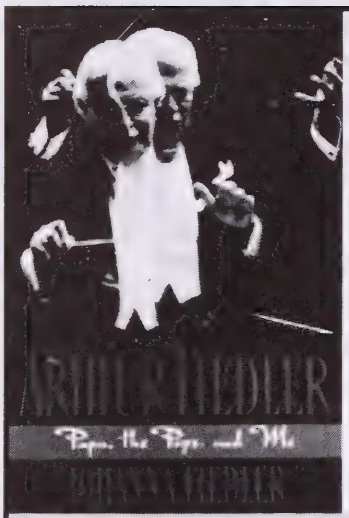
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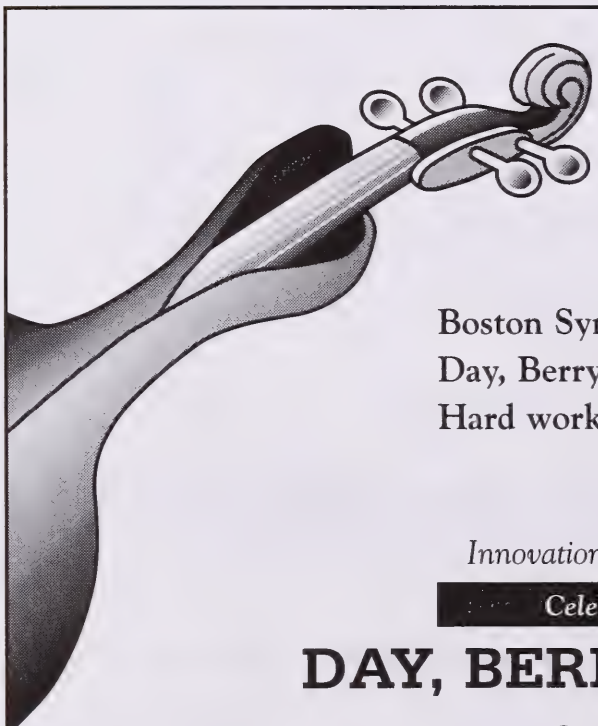


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Johanna Fiedler will be signing copies of her new book on Saturday, Oct. 1 from 2-4 pm in The Symphony Shop.

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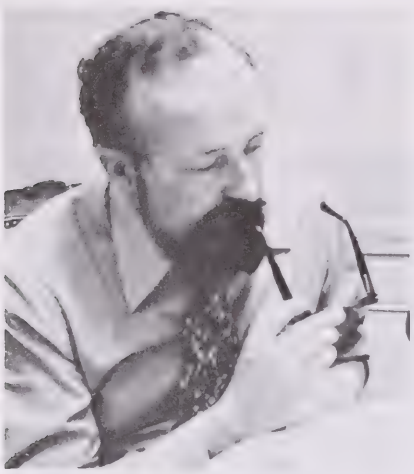
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Krzysztof Penderecki
Threnody for the Victims of Hiroshima, for fifty-three stringed instruments



Krzysztof Penderecki was born in Debica, Poland, on November 23, 1933. He composed his Tren ofiarom Hiroszimy *(*Threnody for the Victims of Hiroshima*) in 1960, commemorating the fifteenth anniversary of the explosion of the atomic bomb at Hiroshima on August 6, 1945, though this was not Penderecki's plan from the start (see below). The first performance took place in Warsaw in September 1961, with the Krakow Philharmonic under the direction of Andrzej Markowski. Seiji Ozawa led the only previous Boston Symphony Orchestra performances in October 1975, at Symphony Hall and in Providence, Rhode Island. The score calls for a specific collection of fifty-two stringed instruments: twenty-four violins, ten violas, ten cellos, and eight double basses. During much of the piece, each instrument plays its own part, rather than playing in unison throughout a section in the customary manner of string orchestras.*

Krzysztof Penderecki burst onto the musical scene in his native Poland in 1959 when he entered the Youth Circle competition of the Association of Polish Composers. As is normal in such cases, the works are submitted anonymously, coded by number only until the final selection is made. The jurors selected three prizewinning works: one for two string orchestras, called *Emanations* (composed 1958); one for chorus and percussion, called *Psalms of David* (1958); and one for soprano, narrator, and ten instruments, called *Strophes* (1959). When they opened the envelopes that identified the prizewinners, they learned that all three compositions had come from the pen of a twenty-six-year-old composer named Penderecki.

Penderecki grew up in a small town where he witnessed as a small child some of the terrible events of the Second World War. This traumatic experience made him sensitive to the experience of war and occupation, to their effects particularly on the helpless victims. Along with his youthful religious training (his parents at one point hoped he would go into the church), this experience opened the composer to themes of universal significance and of empathy for those who struggle.

Following early training as a violinist, which may have played a role in his marked predilection for the string orchestra, he began studying composition at the age of twenty and two years later found his first influential teacher, Artur Malawski, at the State High School for Music in Krakow. Later he studied also with Stanislaw Wiechowicz, who had a reputation especially in the field of choral music. He was well on the road to recognition even before winning the top three prizes in the 1959 competition; the year before, at the age of twenty-five, he graduated from the Krakow Academy of Music and was at once named a professor of composition there.

Like many young musicians in Poland in the late 1950s, Penderecki was fascinated by the power of sound in its most elemental guise. But while many other composers whiled away their energies in manneristic games with instrumental tricks of one kind or another, Penderecki used the newly extended vocabulary of sounds to strong expressive purpose in music that made a powerful, direct appeal to the listener. From quite early on he made a strong impression throughout the musical world—and even among listeners who rarely go to hear concerts of contemporary music—with his *Threnody for the Victims of Hiroshima* for fifty-three stringed instruments, his *St. Luke Passion*

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(1963-65), and more recently his *Polish Requiem*, called forth by recent political events in Poland.

Threnody for the Victims of Hiroshima is a musical structure in sound, carefully gradated sonorities, often very dense, sustained and moving in time. During the course of the work Penderecki wipes out the distinction between "sound" and "noise," creating thereby a powerful emotional reaction that seems to grow out of the events of the mid-twentieth century.

Time in this piece is measured not by the traditional rhythmic beats, but rather by seconds: each subsection of the score is marked by the number of seconds—from as short as four to as long as thirty—during which a specified series of events is to take place. The very first sounds are made by the instruments in groups entering one after another, *fortissimo*, bowing the highest pitch they can produce—but a pitch that the composer does not notate. The immediate effect is that of an assault by noise, but soon these unspecified pitches begin to vibrate, some slow, some fast. A few seconds later, different groups of instruments begin playing, as rapidly as possible, a series of what first strikes us as sound effects—arpeggios played between the bridge and the tailpiece, or percussion effects of various kinds. This is, however, far more than a naturalistic representation of Chaos. Penderecki makes these "noises" serve the function of emotional expression, taking the effects so far that a listener might come to feel that the sounds are being produced electronically, even though the "normal" string orchestra is clearly present, playing with no electronic alteration of the sound.

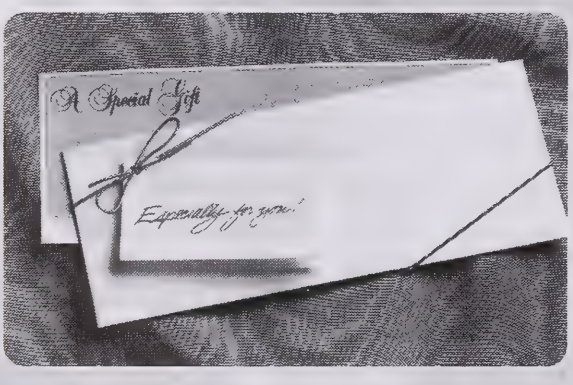
The most characteristic sound of the *Threnody* appears next. Penderecki calls for groups of instruments to sustain a cluster of pitches separated from one another by a quarter-tone; this is about as close as stringed instruments can get to "white noise" (the electronically-created summation of all possible frequencies within the range of human hearing) or "colored noise" (the summation of all possible frequencies between two boundary pitches). The sustained, moving blocks of "colored noise" produce an uncanny effect of suspension, of waiting, of tension.

In the middle section of the piece, everything is fragmented, atomized into the tiniest units, mixing the methods of performance and building to a climax with furious accents, intensifying and finally "exploding" into a super-cluster combining all of the smaller clusters into a thick chord of fifty-two different pitches entirely filling up the space of two octaves, long-sustained before dying away into a deep silence.

While working out the piece originally, Penderecki gave it the temporary title *8'37"*, which is the specified duration of the piece in minutes and seconds. It suggests that he thought of the work originally merely as a kind of study, a working out of sound effects in time. But the careful shaping of the three basic kinds of material—the bowed unpitched high notes, the percussive effects, and the thick clusters—and the clear articulation into a three-part form made this work into something far more expressive than a mere "study" and fully justified the composer's decision to dedicate the score to the memory of those who perished at Hiroshima.

—Steven Ledbetter

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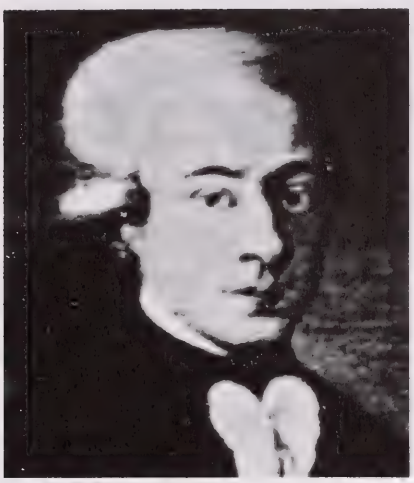
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Wolfgang Amadè Mozart
Piano Concerto No. 14 in E-flat, K.449



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed the E-flat piano concerto on February 9, 1784; the date of the first performance is unknown. Erich Leinsdorf led the first Boston Symphony performances of this concerto in November 1967, with soloist Lilian Kallir; they gave further performances later that season, in March and April 1968, in Boston, Cambridge, Washington, D.C., and New York. The only BSO performance since then was conducted by Andrew Davis at Tanglewood on July 19, 1981, with pianist Pierre-Laurent Aimard, though Cecile Licad gave a Tanglewood performance with the Orpheus Chamber Orchestra on August 11, 1991. In addition to solo piano, the score calls for two oboes, two horns, and strings.

This concerto marks the beginning of that incredible series—numbering a dozen—composed before the end of 1786, six of them in 1784 alone! In one respect it is something of a throwback to a group of concertos Mozart had written in 1782, in that the wind parts are not yet essential to the musical fabric. They do provide support in the articulation of the work, but at no point do they play an essential solo. The reason is that Mozart composed this concerto for one of his talented piano students, Babette Ployer, the daughter of a wealthy Salzburger then living in Vienna, and he took pains to make possible a performance at home, with as few as five instruments—the solo piano and a string quartet. But the diminutive size of the orchestra in no way reflects a smallness of conception on Mozart's part. It is rather one of those fresh and original outpourings of his imagination that can only astonish us with the range and variety of his ideas.

Except for the small orchestra and the sparing use of the winds, this is in every respect a work of 1784. Mozart composed four concertos in rapid succession between February and May 1784 (we know the dates with considerable accuracy since it was just at this time that the composer began to keep a list of all his new compositions, dating them as he finished them, and writing out the first few measures to indicate precisely which work was meant; the E-flat concerto was the very first entry on the list). At the end of May he wrote to his father and gave his estimate of the four works, concertos in E-flat (K.449), B-flat (K.450), D (K.451), and G (K453).

> I really cannot choose between the two of them [the concertos in B-flat and D], but I regard them both as concertos that are bound to make the performer sweat. From the point of view of difficulty, the B-flat concerto beats the one in D. Well, I am very curious to hear which of the three, in B-flat, D, and G, you and my sister prefer. The one in E-flat does not belong at all to the same category. It is one of a quite peculiar kind, composed rather for a small orchestra than for a large one.

It is clear from this letter that the one feature that makes K.449 "quite peculiar" is the small orchestra, not anything inherent in the work itself. The music is vivid, with regular foreshadowings of Mozart's very personal use of chromaticism to color his writing. The first theme, though clearly in E-flat, suggests for just an instant in the opening measures that it may be in C minor. The slow movement—Mozart himself commented on the striking fact that the middle movements of all these concertos avoid really slow

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tempos—is an Andantino with a gentle theme that turns into florid decoration and a dreamy second subject presented, as expected, in the dominant. This much is repeated *in toto* beginning in the remote key of A-flat, but the modulation to the dominant for the second subject brings it around to E-flat, which is rather near to home. But Mozart highlights his return with an unexpected purple patch of chromatic harmony that is highly emotional. The finale is a masterpiece of *opera buffa* contrapuntal horseplay; it could just as easily have come out of *Le nozze di Figaro* two years later, with delightfully imaginative treatment of the returns to the main tune of this witty rondo.

—S.L.

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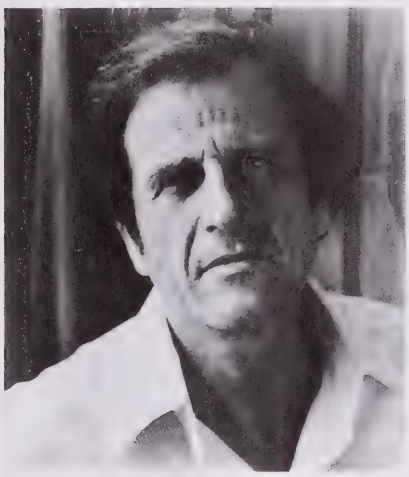
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Lukas Foss
Three American Pieces for violin and orchestra



Lukas Foss was born in Berlin, Germany, on August 15, 1922, and lives in New York City. The Three American Pieces are an arrangement for violin and small orchestra of his Three Pieces originally composed for violin and piano in 1944. Violinist Roman Totenberg gave the first performance of the Three Pieces on November 13, 1944, at Carnegie Hall, with the composer at the piano. The idea of orchestrating them was suggested to the composer in 1986 by Itzhak Perlman. Foss obliged, and Perlman gave the premiere of the music in this form on December 18, 1991, at the 92nd Street Y in New York City. The orchestra includes flute, clarinet, bassoon, horn, trumpet, trombone, timpani, triangle, suspended cymbal, snare drum, bass drum, piano, and strings.

Lukas Foss demonstrated precocious musical gifts when he began studying piano and theory in his native Berlin, working on the music of the great Classical masters. In 1933 his family moved to Paris, where he studied piano, composition, orchestration, and flute. In 1937 his family came to America, and the talented teenager continued his studies at the Curtis Institute in Philadelphia. He continued to develop as a triple threat—pianist (working with Isabelle Vengerova), conductor (with Fritz Reiner), and composer (with Rosario Scalero and Randall Thompson). In 1940 he was invited by Serge Koussevitzky to be part of the first class at the Berkshire Music Center, where, like his fellow student that summer, Leonard Bernstein, he was eager to pursue all aspects of music. Foss came back to Tanglewood for each of the next several summers. Then, in 1944, the year he turned twenty-two, his large-scale cantata for chorus and orchestra, *The Prairie* (a setting of Carl Sandburg's poem), made a considerable splash when it was premiered by Robert Shaw and his Collegiate Chorale, receiving the New York Critics Circle award.

In 1943 Koussevitzky hired Foss as the pianist of the Boston Symphony Orchestra. Foss had little to do, since few orchestral scores call for a pianist, and this allowed him plenty of time to work on his own music, which was precisely Koussevitzky's aim in making the appointment. Foss remained with the Boston Symphony until 1949. During that time he became, at twenty-three, the youngest composer ever to win a Guggenheim Fellowship.

After some time spent in Rome as a Fellow at the American Academy in 1950, Foss moved to Los Angeles to teach at UCLA. He also directed the Ojai Festival and founded the Improvisation Chamber Ensemble at UCLA, in order to experiment with musical improvisation in a contemporary style of concert music. He was named music director of the Buffalo Philharmonic in 1963, and he has remained active as a conductor since that time, particularly with the Milwaukee Symphony Orchestra (1981-86) and the Brooklyn Philharmonic, where he was music director from 1971 to 1990 and is currently Conductor Laureate. He is also currently Professor of Music at the Boston University School for the Arts, an appointment he received in 1991.

Foss has always been interested in the whole range of musical possibilities. From the early years to the present his works show the record of an inquiring mind, and—more than that—the mind of someone who loves music and who absorbs ideas and procedures from all over, then transmutes them with the philosopher's stone of his own imagination into new guises. On the surface one would be hard put to identify the composer of *The Prairie*, with its spacious, almost romantic rhetoric, with the com-

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poser of *Time Cycle*, for soprano and orchestra, with its improvised interludes; or to find the rather Stravinskian cantata *The Parable of Death* emanating from the same musical imagination as the *Baroque Variations*, which cheerfully twist passages from some of the most familiar Baroque composers; or yet again the Third String Quartet, with its obsessive, hypnotic repetitions, as opposed to the *Renaissance Concerto*, which the composer has described as "living myself into an era." These diverse pieces, ranging widely in mood and character, share an extraordinary technical aplomb controlled by a searching, open musical mind that has never lost its sense of wonder.

As noted above, the Three American Pieces represent a recent arrangement for violin and orchestra of one of Foss's early American works, the Three Pieces for violin and piano, composed in 1944. "I fell in love with my new new adopted country," the composer recalls. Two of these pieces—"Early Song" and "Composer's Holiday" —he considers "as American as many of my native American colleagues' music and perhaps less self-consciously so, since love and discovery prompted this expression rather than the dutiful nationalism of the period." The second piece, "Dedication," he describes as "perhaps a little more neo-classical than American." In noting that "all three pieces are melodious and virtuosic," the composer also observes that "I wish I could write that simple and straightforward American music now."

Foss recalls that when he played the premiere of this music in 1944 with violinist Roman Totenberg at Carnegie Hall, the stage was so drafty that his score flew off the piano. But being both performer and composer of the music proved advantageous: he was able to finish from memory.

—S.L.

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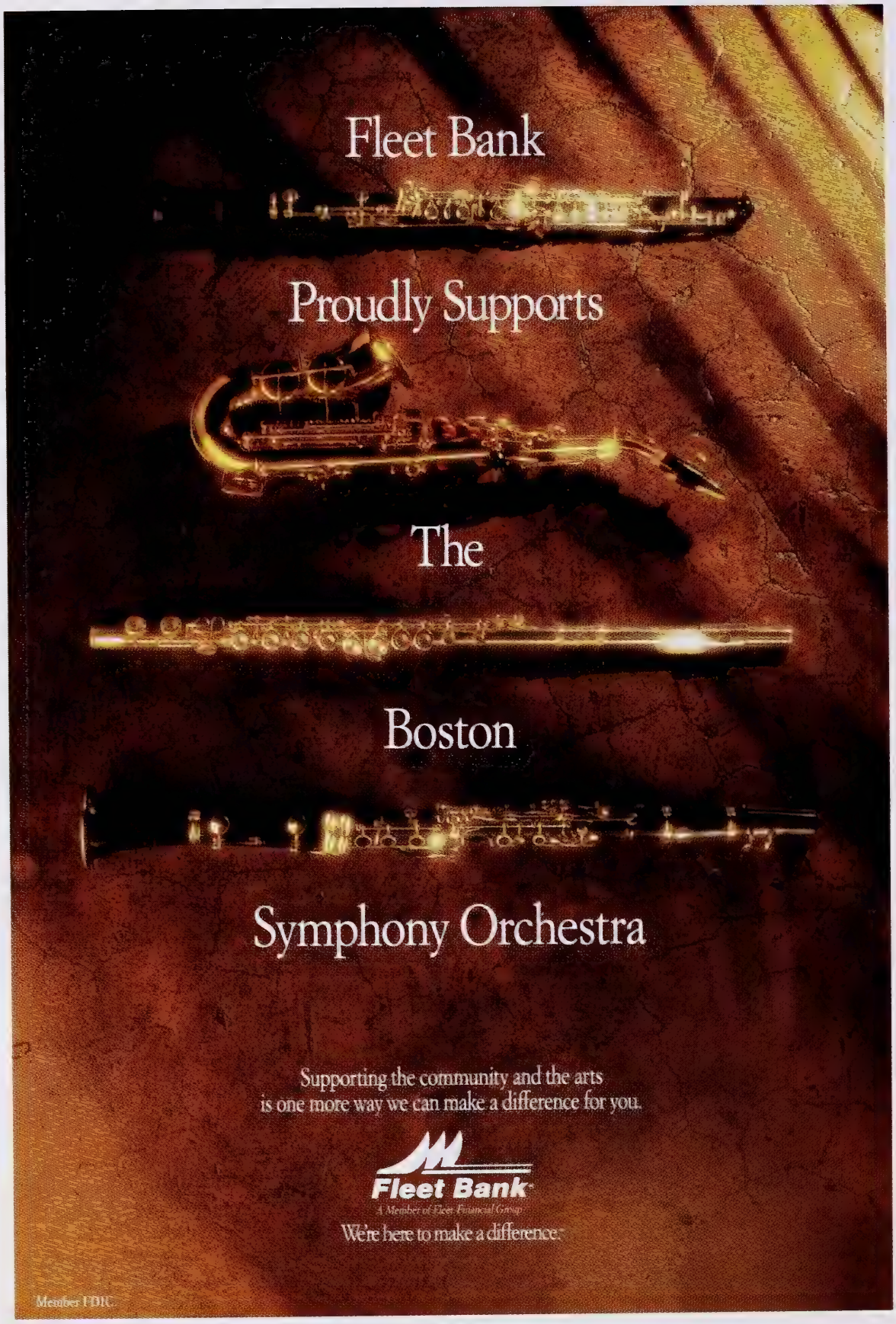
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Johannes Brahms
Symphony No. 4 in E minor, Opus 98



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. His first mention of his Fourth Symphony is in a letter of August 19, 1884, to his publisher, Fritz Simrock. The work must have been completed about a year later, and in October 1885 he gave a two-piano reading of it with Ignaz Brüll in Vienna for a small group of friends including the critic Eduard Hanslick, the surgeon Theodor Billroth, the conductor Hans Richter, and the historian and Haydn biographer C.F. Pohl. Brahms conducted the first orchestral performance on October 25, 1885, at Meiningen. The American premiere was to have taken place in Boston in November 1886. Wilhelm Gericke in fact conducted the work at the public rehearsal on the 26th of that month, but cancelled the scheduled performance after making highly critical remarks to the audience about the new score. He did conduct it at the Boston Symphony concerts of December 22 and 23, 1886, but meanwhile Walter Damrosch had gotten ahead of him with a concert performance with the New York Symphony on December 11. It has also been played by the Boston Symphony under Arthur Nikisch, Emil Paur, Carl Wendling, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Eugene Goossens, Stanley Chapple, George Szell, Charles Munch, Leonard Bernstein, Richard Burgin, Vladimir Golschmann, Erich Leinsdorf, Rafael Kubelick, Carlo Maria Giulini, William Steinberg, Michael Tilson Thomas, Joseph Silverstein, Edo de Waart, Klaus Tennstedt, Colin Davis, Andrew Davis, Seiji Ozawa, Václav Neumann, Giuseppe Sinopoli, Bernard Haitink, who led the most recent subscription performances in April 1992, and Marek Janowski, who led the BSO's most recent Tanglewood performance in August 1992, though Seiji Ozawa led a Tanglewood performance this past July with the Tanglewood Music Center Orchestra. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, and strings. Piccolo and triangle appear in the third movement only, contrabassoon in the third and fourth movements only, and the trombones in the fourth movement only.

Brahms sat on his First Symphony for close to twenty years. He was making sketches in the late '50s, friends like Clara Schumann and Albert Dietrich saw the first movement in more or less completed state in the early '60s, the C major horn call that now floods the introduction to the finale with sunlight served as a birthday greeting to Clara in 1868, but still, in 1872, Brahms wrote, "I shall never write a symphony! You can't have a notion what it's like always to hear such a giant marching behind you." It was late 1876 when he at last released the work for performance. The terror of Beethoven and the terror of the idea of symphony once overcome, three more such works followed in relatively quick succession. The Second came along almost right away, having been begun, finished, performed, and published, all in 1877. Then there was an interval filled with other work—the Violin Concerto and Second Piano Concerto, the *Academic Festival* and *Tragic* overtures, *Nänie* and *Gesang der Parzen*, chamber music including the G major violin sonata, C major trio, and F major string quintet, solo piano pieces, songs, and a second book of Hungarian Dances. The Third Symphony, begun in 1882, was finished in the summer of 1883, and the Fourth seems to have been started during the summer of the following year. That year he chose Mürzzuschlag in Styria for his

annual holiday*; "The cherries don't ever get to be sweet and edible in this part of the world," he wrote to several of his friends, adding that he feared his new music had taken on something of their flavor.

As always, he announced work in progress with caution. To his publisher he made only some vague noise about a need for paper with more staves. To Hans von Bülow he reported in September 1885:

> Unfortunately, nothing came of the piano concerto that I should have liked to write. I don't know, the two earlier ones are too good or maybe too bad, but at any rate they are obstructive to me. But I do have a couple of entr'actes; put together they make what is commonly called a symphony. On tour with the Meiningen orchestra, I have often imagined with pleasure how it would be to rehearse it with you, nicely and at leisure, and I'm still imagining that now, wondering by the way whether it would have much of an audience.

*During the year, in the city, Brahms sketched new works and read publishers' proofs. He also still gave occasional concerts. Summers, in the country, he did his most concentrated composing. These were working holidays, then, and the choice of site—and no place, however lovely, served him more than three years in a row—was one of the principal preoccupations of each spring.

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Meiningen, about 100 miles east and slightly north of Frankfurt, and until recently just over the border into the German Democratic Republic, was the capital of the tiny principality of Saxe-Meiningen.* In the eighteenth century, when Johann Sebastian Bach's third cousin, Johann Ludwig Bach, was Capellmeister there, Meiningen's orchestra had an excellent reputation. The little town continued to have a vital theatrical and musical community, and during the last part of the nineteenth century, when first Hans von Bülow and then Fritz Steinbach were its conductors, the Meiningen Orchestra was one of Europe's elite musical organizations. Liszt, Wagner, and Brahms were associated with it, as was Max Reger in later years; Richard Strauss learned his trade as conductor with von Bülow and the Meiningen players; Richard Mühlfeld, the great clarinetist for whom Brahms wrote his two sonatas, trio, and quintet, was in the orchestra; and Donald Tovey began his career as a writer about music when he supplied program notes for the orchestra's visit to London.

Von Bülow, fifty when he began his five-year stint at Meiningen in 1880, was one of the most imposing and brilliant musical personalities of the century. A remarkable pianist, conductor, and polemicist, he was one of the most prominent of the Wagnerians and conducted the first performances of *Tristan* and *Meistersinger.* He was caught in a wretched personal situation when his wife, the daughter of Franz Liszt, left him for Wagner. He continued to conduct Wagner's music, but he became one of the most fervent admirers and effective champions of Brahms (and thus one of the few to bridge what seemed then a vast gulf between musical ideologies†). He was, in any event, delighted to have Brahms come to Meiningen with his new symphony, and he cautiously explored the possibility of including composer and work on a tour of the Rhineland and Holland. In due course, Brahms arrived at Meiningen, and the new symphony went into rehearsal. "Difficult, very difficult," reported von Bülow, adding a few days later, "No. 4 gigantic, altogether a law unto itself, quite new, steely individuality. Exudes unparalleled energy from first note to last." The premiere went well, and the audience tried hard but unsuccessfully to get an encore of the scherzo. Von Bülow conducted a repeat performance a week later, after which the orchestra set off on its tour, with Brahms conducting the new symphony in Frankfurt, Essen, Elberfeld, Utrecht, Amsterdam, The Hague, Krefeld, Cologne, and Wiesbaden. It was liked and admired everywhere, though Vienna rather resisted the performance two months later by the Philharmonic under Richter, a performance unfortunately prepared nowhere near as well as the series in Meiningen.

It is curious that while the public took to the Fourth, Brahms's friends, including professionals and near-professionals like Hanslick and Elisabeth von Herzogenberg, had some difficulty with it. Perhaps that can be explained. The public, except in Vienna, heard superbly realized performances, while Hanslick, for example, knew it first from a two-piano reading (he remarked it was like being beaten up by two tremendously intelligent and witty people) and Frau von Herzogenberg, cursing the difficult horn and trumpet transpositions, had to decipher it at the piano from the manuscript of Brahms's full score. Then, where the public would have chiefly perceived and been carried away by the sweep of the whole, the professionals, with their special kind of connoisseurship and perception of detail, would have been more struck by what was—and is—genuinely difficult in the score.

It is fascinating, for example, to learn that the opening was disconcerting to Joseph Joachim. Something preparatory, he suggests, even if it were only two measures of

*"Ah, good morning, Your Highness," said Brahms once to Prince George II. "I've just taken a quick pre-breakfast walk through the neighboring kingdoms."

†He was also the first to play the Tchaikovsky B-flat minor concerto—in Boston, on October 25, 1875—a commitment that would have united the Brahmsians and the Wagnerians in their disapproval.

unison B, would help listeners find their way into the piece (in fact, reading his correspondence with Brahms, we learn that originally there were some preparatory measures which were struck out and destroyed). The second statement of the opening melody was difficult to unravel, the theme itself now given in broken octaves and in dialogue between second and first violins,* with elaborate decorative material in violas and woodwinds. Almost everyone was upset over what seems now one of the most wonderful strokes in the work, the place where Brahms seems to make the conventional, classical repeat of the exposition but changes one chord after eight measures, thereby opening undreamed-of harmonic horizons, and only then, after so leisurely a start, moves into the closely argued development. On the other hand, everyone admired the dreamily mysterious entry into the recapitulation—the long sequence of sighing one-measure phrases, subsiding, sinking into one of only four places marked *ppp* in all of Brahms's orchestral music, from which oboes, clarinets, and bassoons emerge in their severe yet gentle reediness to sound the first four notes of the opening melody, in immense magnification, strings weaving an enigmatic garland about the last note. The next four

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notes are treated the same way, and then the music's melancholy flow resumes in the expected way.

For Brahms to build a slow movement over the same keynote as the first movement is rare indeed; yet he does it here and finds an inspired way of celebrating simultaneously the continuity and the contrast of E minor (the first movement) and E major (the second). Horns play something beginning on E—a note we have well in our ears after the emphatic close of the Allegro—but which sounds like C major. It turns out to be something more like the old Phrygian mode, and it is in any case fresh enough and ambiguous enough to accommodate the clarinets' hushed suggestion that one might place a G-sharp over the E, thus inaugurating an idyllic E major. But the notion of a C major beginning is not forgotten and will be fully pursued in the massively rambunctious scherzo.

For the finale, Brahms goes back to the E minor from which he began, but with a theme whose first chord is A minor and thus very close to the world of the just finished scherzo. Brahms's knowledge of Baroque and Renaissance music was extensive and, above all, profound, and so, when he writes a passacaglia, which must have seemed like sheer madness to the up-to-date Wagnerians, he does it like a man composing living music, with no dust of antiquarianism about it. He had been impressed by a cantata, then believed to be by Bach (listed as No. 150, *Nach dir, Herr, verlanget mich*), whose last movement is a set of variations over a repeated bass, and he had maintained that something could still be done with such a bass, though the harmonies would probably have to be made richer. And of course he knew well the great Chaconne for violin solo. The finale of the *Haydn* Variations of 1873 was a brilliantly achieved trial run, but the scope of the grand and tragic finale of the Fourth Symphony is on another level altogether. Woodwinds and brasses, joined at the last by rolling drums, proclaim a sequence of eight chords. The trombones have been saved for this moment, and even now it is characteristic that the statement is *forte* rather than *fortissimo*. The movement falls into four large sections. First, twelve statements of the eight-bar set, with bold variations of texture, harmonic detail, and rhetoric. This phase subsides, to inaugurate a contrasting section, first in minor still, but soon to move into major, in which the measures are twice as long, the movement thus twice as slow. (Brahms is explicit here about wishing the beats, though there are now twice as many of them per measure, to move at the same speed as before: in other words, the double length of the measures is enough to make this "the slow movement" of the finale, and the conductor should not impose a further slowing down of his own.) Four of these bigger variations make up this section. The original pace is resumed with what appears to be a recapitulation. But strings intervene passionately midway through the eight-chord sequence, and the ensuing sixteen variations bring music more urgently dramatic than any yet heard in the symphony. The passion and energy are released in an extensive, still developing, still experiencing coda at a faster speed. Thus the symphony drives to its conclusion, forward-thrusting yet measured, always new in detail yet organically unified, stern, noble, and with that sense of inevitability that marks the greatest music.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

More . . .

The fullest source of information about Penderecki and his music is to be found in the study by Wolfram Schwinger, originally written in German in 1979, but then translated into English and updated in 1989 as *Krzysztof Penderecki, his Life and Work: Encounters, Biography and Musical Commentary* (Schott). The *Threnody for the Victims of Hiroshima* has been recorded seveal times, but the only version in the current American catalogue is that by the Polish Radio and Television Symphony Orchestra under the direction of Szymon Kawalla (Vienna Modern Masters, with Penderecki's Viola Concerto, and Nancy Van de Vate's *Chernobyl* and Concertpiece for Cello and Small Orchestra).

Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). In many respects the most informative biography of Mozart—though it covers only the last ten years of his life—is Volkmar Braunbehrens' *Mozart in Vienna, 1781-1791* (Harper Perennial paperback), which convincingly lays to rest many myths about the composer while sketching the milieu in which he worked far more effectively than previous writers. H.C. Robbins Landon has also covered the same ground in several volumes devoted to Mozart in Vienna, to his final year, and to Vienna itself during the time Mozart was there. *The Mozart Compedium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer Books), is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information, including things it might never have occurred to you to look up, but which you'll be delighted to know. A distinguished roster of specialists writes about the historical background of Mozart's life, the musical world in which Mozart lived, his social milieu and personality, his opinions on everything from religion and reading matter to sex and other composers. In addition, there are entries for all of Mozart's publication, location of manuscripts, and special features (such as nicknames or borrowed tunes). Finally, a discussion of the reception of Mozart's music, performance practices, myths and legends about Mozart, Mozart in literature, and an evaluation of the biographies, analytical studies, and editions of Mozart's music caps a remarkable book. I know nothing quite like this for any other composer: detailed and scholarly for the specialist, wide-ranging, yet accessible for the general music-lover. *The Mozart Companion*, edited by H.C. Robbins Landon and Donald Mitchell (Northon paperback), contains two major chapters on the concertos: Friedrich Blume discusses their sources, Robbins Landon their musical origin and development. Philip Radcliffe's *Mozart Piano Concertos* is a brief contribution to the useful BBC Music Guides series (University of Washington paperback). Any serious consideration of Mozart's music must include Charles Rosen's splendid study *The Classical Style* (Viking; also Norton paperback). Among the many available recordings of K.449, two of historical interest deserve special mention: that of Dame Myra Hess with Bruno Walter and the New York Philharmonic (AS Disc, coupled with Mozart's D minor concerto), and Rudolf Serkin's with Alexander Schneider conducting the Columbia Symphony Orchestra (Sony Classical, three CDs, with six other Mozart concertos and two concert rondos). Of more recent recordings, the performances by Murray Perahia as soloist and conductor with the English Chamber Orchestra (CBS, with Mozart concertos K.413 and 414) and Mitsuko Uchida with Jeffrey Tate conducting the same ensemble (Philips, with the C major concerto, K.415) are both attractive.

The fullest source of information about Lukas Foss is Karen L. Perone's *Lukas Foss: A Bio-Bibliography* (Greenwood), which provides a brief biographical account and an extensive discussion of his works and writings about him. Foss is the pianist, with

violinist Ralph Evans, on a CD of Foss's music for piano and violin, including the Three Pieces (Koss Classics; that disc also includes Foss's setting of Wallace Stevens's *Thirteen Ways of Looking at a Blackbird*). Itzhak Perlman is recording Foss's Three American Pieces with Seiji Ozawa and the Boston Symphony Orchestra for EMI in conjunction with this performance.

Brahms and his music have attracted a new wave of scholarship in recent years. Malcolm MacDonald's *Brahms* in the Master Musicians series (Schirmer Books) is a splendid life-and-works study that replaces the older volume in the series by Peter Latham. *The Life of Johannes Brahms* by Florence May, who knew Brahms personally, remains a valuable classic; this two-volume biography came out in 1905 and is currently available, but in an expensive reprint edition (Scholarly). Karl Geiringer's classic life-and-works study is still available (Oxford paperback), but has been largely surpassed by the most recent biographies. John Horton has contributed a good volume on *Brahms Orchestral Music* to the BBC Music Guides (University of Washington paperback). Donald Francis Tovey's excellent discussion of the Fourth Symphony is reprinted in his *Essays in Musical Analysis* (Oxford paperback). For the reader with some technical knowledge of music, Arnold Schoenberg's essay "Brahms the Progressive" is not to be missed; it is contained in *Style and Idea* (St. Martin's). Bernard Jacobson's *The Music of Johannes Brahms* is a fine introduction to Brahms's style for those not afraid of musical examples (Fairleigh Dickinson University Press), and there are good things, too, in Julius Harrison's *Brahms and his Four Symphonies* (Da Capo). Some of the more specialized fruits of recent research have appeared in several volumes of *Brahms Studies* (Cambridge University Press). Aimed more at the general reader, though thoroughly up-to-date in approach, are the essays and other materials (including translations of letters and original reviews of Brahms works) in *Brahms and his World*, edited by Walter Frisch (Princeton paperback). Brahms's Fourth Symphony has of course been recorded many times. Seiji Ozawa has recorded it with the Saito Kinen Orchestra for Philips. Bernard Haitink has recorded it with the Boston Symphony Orchestra for the same label. Historical performances currently available include a 1934 performance by Bruno Walter with the BBC Symphony (Koch Legacy, coupled with the Third Symphony), and two different performances by Wilhelm Furtwängler—one from 1948, "live" with the Berlin Philharmonic (AS Disc, coupled with music by Beethoven and Strauss), and a live 1950 performance with the Vienna Philharmonic (Music & Arts, coupled with Mozart's Symphony No. 40). Toscanini's recording with the NBC Symphony is very good, though rather hard in sound (RCA Gold Seal). Of more recent recordings, the most noteworthy include—alphabetically by conductor—Leonard Bernstein's dramatic recording with the Vienna Philharmonic (Deutsche Grammophon, with the *Tragic* Overture), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon), Carlos Kleiber's with the Vienna Philharmonic (Deutsche Grammophon), and Bruno Walter's 1959 recording with the Columbia Symphony (Odyssey, with the *Tragic* Overture).

—S.L.

Ursula Oppens



Pianist Ursula Oppens is acclaimed for her interpretations of both the standard repertoire and contemporary music. This season she plays Mozart with the Boston Symphony Orchestra in Boston and at the Kennedy Center in Washington, D.C. She presents recitals at Boston's Jordan Hall, in Denver, and in Baltimore. In Europe she appears in Vienna, Barcelona, and at London's Queen Elizabeth Hall. Highlights of 1993-94 included her Carnegie Hall recital debut on the "Keyboard Virtuoso Series," and appearances with the New York Philharmonic, Cleveland Orchestra, and Saint Paul Chamber Orchestra. Ms. Oppens has toured North America in concert and recital, and has played at many of the world's major music festivals, including Tanglewood, Mostly Mozart in New York, Santa Fe, Aspen, Ojai, Bear Valley in California, New Hampshire, Edinburgh, Bonn, Stresa, and Bath. Performance highlights in Europe have included her debut in Vienna, where she appeared in recital and as soloist in a television broadcast of Ravel's Piano Concerto for the Left Hand under Michael Gielen; appearances at the London Proms and as soloist in the Ligeti Piano Concerto in Geneva with the Orchestre de la Suisse Romande; and performances with orchestras in Glasgow, Edinburgh, and Paris. She has also concertized in Germany, France, Italy, Hungary, Japan, Mexico, and Central America. In 1971 Ms. Oppens co-founded Speculum Musicae, an ensemble dedicated to bringing contemporary music to modern audiences. She has premiered works by Francis Thorne, John Adams, Anthony Braxton, Anthony Davis, John Harbison, Tobias Picker, Conlon Nancarrow, Frederic Rzewski, Christian Wolff, Charles Wuorinen, Joan Tower, and Elliott Carter. A native New Yorker, she received her master of music degree at the Juilliard School. A graduate of Radcliffe, where she majored in English literature and economics, she was the first woman Chief Marshal at Harvard's 1990 commencement exercises. Ms. Oppens made her New York debut in 1969 at Carnegie Recital Hall, under the auspices of Young Concert Artists. Her awards include first prize at the 1969 Busoni International Piano Competition, the 1970 *Diploma d'honore* of the Academia Chigiana, a 1976 Avery Fisher Grant which led to a performance with the New York Philharmonic, and the 1979 Record World Award for her recording of Rzewski's *The People United Will Never Be Defeated*, which was reissued on compact disc by Vanguard Classics in 1993. Recent releases include Francis Thorne's Piano Concerto No. 3, two volumes of "American Piano Music of Our Time," and an all-Beethoven disc including the *Hammerklavier* Sonata. Ms. Oppens is currently John Evans Distinguished Professor of Music at Northwestern University in Evanson, Illinois. She made her Boston Symphony debut in April 1982 and appeared with the orchestra most recently in October 1988.

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Itzhak Perlman



Itzhak Perlman's unique combination of talent, charm, and humanity is recognized by audiences throughout the world, as is the irrepressible joy of music-making that he communicates. In 1986 President Reagan recognized these qualities when he honored Mr. Perlman with a "Medal of Liberty." Born in Israel in 1945, Mr. Perlman completed his initial training at the Academy of Music in Tel Aviv; an appearance on the "Ed Sullivan Show" in 1958 brought him to international attention. Following studies at the Juilliard School with Ivan Galamian and Dorothy DeLay, Mr. Perlman won the Levintritt Competition in 1964; since then he has appeared with every major orchestra, and in recitals and festivals throughout the world. In December 1993 Mr. Perlman joined Seiji Ozawa and the Boston Symphony Orchestra for a gala Dvořák concert in Prague, issued by Sony Classical on compact disc and home video; following the recent PBS broadcast of this concert, Messrs. Perlman and Ozawa received Emmy awards for "Individual Achievement in Cultural Programming." The violinist also collaborated recently with John Williams and the Boston Symphony Orchestra performing the violin solos for Steven Spielberg's Academy Award-winning film, *Schindler's List*. Mr. Perlman's best-selling recordings—on EMI/Angel, Deutsche Grammophon, Sony Classical/CBS Masterworks, London/Decca, and RCA/BMG Classics—have won numerous Grammys. His vast repertoire encompasses all the standard violin literature as well as music by contemporary composers, whose efforts he has championed. Among his latest releases is a four-disc retrospective entitled "The Art of Itzhak Perlman," on EMI Classics, containing a wide variety of the violinist's favorite pieces recorded over the past twenty years. Numerous publications and institutions have paid tribute to Mr. Perlman as both artist and humanitarian; he has entertained and enlightened millions of viewers with his appearances on television; and his devotion to the cause of the handicapped and disabled is an integral part of his life. The PBS documentary of his historic trip to the Soviet Union with the Israel Philharmonic in 1990, entitled "Perlman in Russia" and available on EMI/Angel video, was honored with an Emmy Award as "Best Music Documentary." Mr. Perlman has performed regularly with the Boston Symphony Orchestra since 1978, including annual appearances at Tanglewood since 1984. He will record Bernstein's Serenade, Samuel Barber's Violin Concerto, and Lukas Foss's Three American Pieces with Seiji Ozawa and the Boston Symphony Orchestra for future release on EMI.

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NEXT PROGRAM . . .

Thursday, October 6, at 10:30 a.m. (Open Rehearsal;
Pre-Rehearsal Talk at 9:30 in Symphony Hall)
Thursday, October 6, at 8
Friday, October 7, at 8
Saturday, October 8, at 8

SEIJI OZAWA conducting

BEETHOVEN — Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*

Allegro con brio
Adagio un poco mosso
Rondo: Allegro ma non troppo

DUBRAVKA TOMSIC

INTERMISSION

STRAUSS — *Ein Heldenleben* (*A Heroic Life*), Tone poem, Opus 40

The Hero—The Hero's Adversaries—
The Hero's Companion—The Hero's Battlefield—
The Hero's Works of Piece—The Hero's Escape
from the World and Fulfillment

MALCOLM LOWE, solo violin

Much-acclaimed for her Boston-area recitals, Slovenian pianist Dubravka Tomsic makes her Boston Symphony debut with Beethoven's heroic *Emperor* Concerto under Seiji Ozawa's direction. The program concludes with Richard Strauss's equally grand tone poem, *Ein Heldenleben* (*A Heroic Life*), in which Strauss celebrates the artist-as-hero—himself, in this case!—in music of tremendous energy, warmth, and humor.

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Thursday, October 6, at 10:30 a.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 9:30 in Symphony Hall.
Thursday 'A'—October 6, 8-9:55
Friday Evening—October 7, 8-9:55
Saturday 'B'—October 8, 8-9:55

SEIJI OZAWA conducting
DUBRAVKA TOMSIC, piano

BEETHOVEN	Piano Concerto No. 5, *Emperor*
STRAUSS	*Ein Heldenleben*

Thursday 'C'—October 13, 8-10:10
Friday 'B'—October 14, 1:30-3:40
Saturday 'A'—October 15, 8-10:10

SEIJI OZAWA conducting
MALCOLM LOWE, violin
Soprano to be announced
VINSON COLE, tenor
GILLES CACHEMAILLE, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-BERLIOZ PROGRAM	Overture to *Les Troyens à Carthage* "Royal Hunt and Storm" from *Les Troyens* *Rêverie et caprice*, for violin and orchestra *Messe solennelle* (Boston premiere)

Tuesday 'B'—October 18, 8-9:55

SEIJI OZAWA conducting
URSULA OPPENS, piano

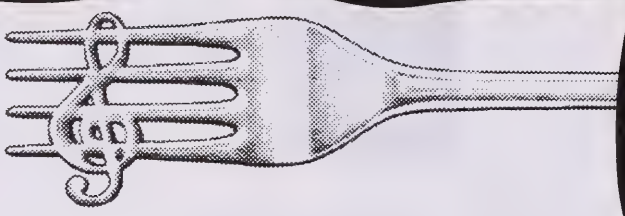
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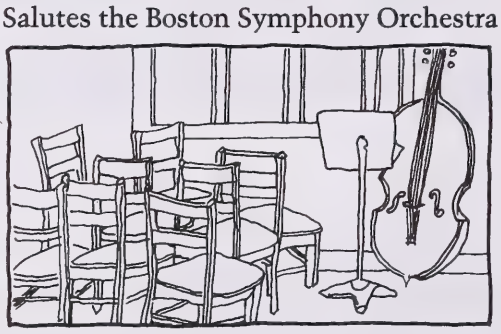
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IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

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CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passage between Symphony Hall and the Cohen Wing.

LOST AND FOUND is located at the security desk just inside the Cohen Wing entrance on Huntington Avenue.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers a discount to any BSO patron with a ticket stub for that evening's performance, courtesy of R.M. Bradley & Co. and The Prudential Realty Group. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

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COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

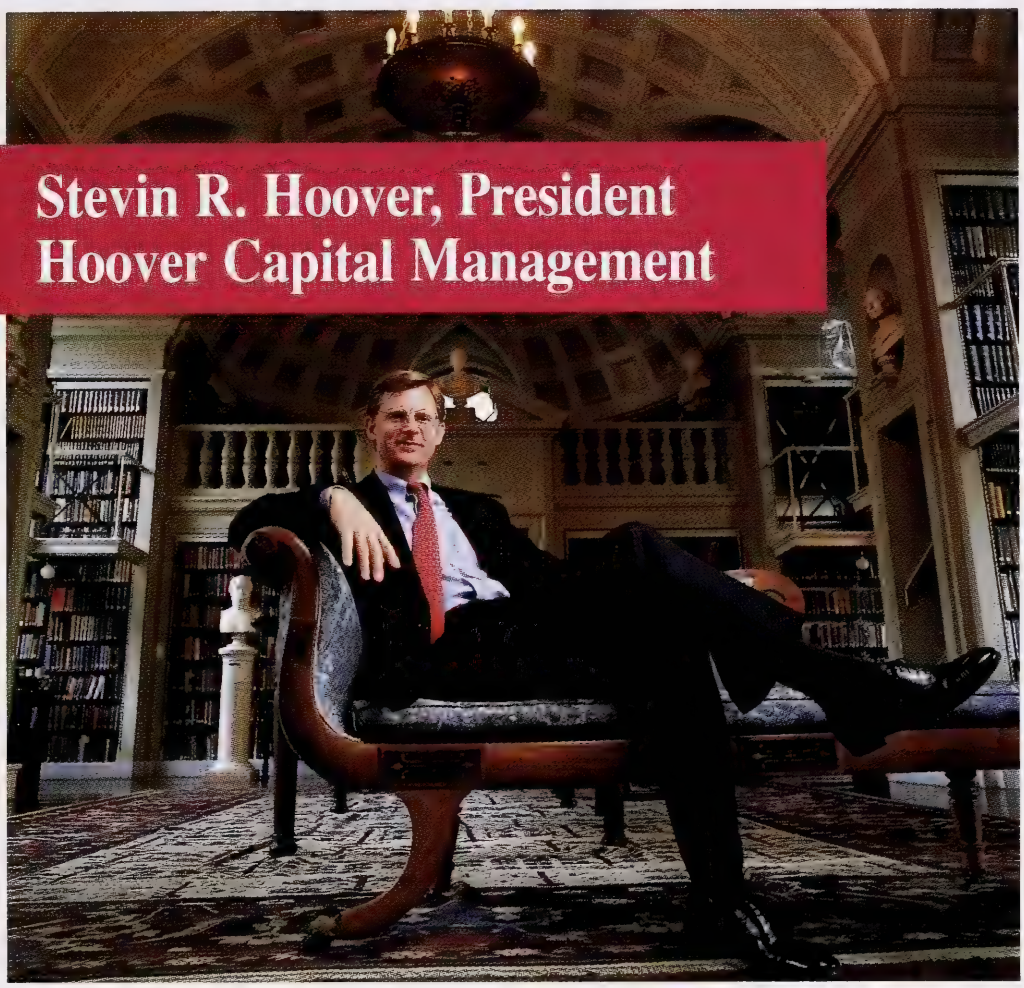
LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5).

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Commemorating World War II



Boston Symphony Archives

Throughout the 1994-95 season the Boston Symphony Orchestra will be commemorating the 50th anniversary of the end of World War II. To mark this anniversary, the Boston Symphony Orchestra Archives has mounted an exhibition in the two display cases in the Huntington Avenue corridor of the Cohen Wing. The first case holds a display entitled "Silenced Voices: Music Banned by the Nazis," conceived by BSO violist Mark Ludwig, who is mounting a large-scale exhibit under the same name at Brandeis University, sponsored by Brandeis and the Terezín Music Foundation (October 2-November 8).

The second case holds a display entitled "The Boston Symphony Orchestra and World War II," which examines the activities of the BSO and Boston Pops prior to and during the United States involvement in the War. Drawing on photographs, programs, newspaper clippings, and other memorabilia preserved in the Boston Symphony Archives, the exhibit highlights, among other events, the "First Concert Performance in the Western Hemisphere" of Shostakovich's Seventh Symphony, given by the TMC Orchestra at Tanglewood on August 14, 1942 (Toscanini and the NBC Symphony had broadcast the American premiere the previous month); and, pictured here, the War Bond Concert given by Serge Koussevitzky and the BSO at the Boston Garden on December 14, 1944. More than 13,000 people purchased $9,952,122 in war bonds to attend this benefit concert, representing, at the time, the largest amount ever raised at a single indoor orchestral performance in this country.

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Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

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BSO

The Eloise and Raymond H. Ostrander Memorial Concert
Thursday, October 6, 1994

Eloise and Raymond H. Ostrander lived in Weston for many years and attended the Thursday 'B' series in Symphony Hall for twenty-three years. Mr. and Mrs. Ostrander were married in 1947; they moved from Weston to Sandwich, Massachusetts, in 1971. Mrs. Ostrander died in 1991. Mr. Ostrander, who died in 1992, taught in public schools in Livonia and Springwater, New York. He was high school principal at Springwater, Caledonia, and Herkimer, New York, and superintendent of the Oak Ridge Schools in Oak Ridge, Tennessee, and the Mineola Public Schools in Mineola, New York. He was Professor of Education and Chairman of the Department of Administration at Boston University from 1961 to 1971. Ray Ostrander was active in numerous educational organizations. He co-authored a textbook on educational administration and wrote numerous articles for professional journals. During his life in Sandwich he served on several town committees and was actively involved in the Cape Cod Conservatory. In recognition of their generous bequest, the first Thursday-night BSO subscription concert each year has been designated "The Eloise and Raymond H. Ostrander Memorial Concert."

A Second Emmy Award for Seiji Ozawa

Last month BSO Music Director Seiji Ozawa received his second Emmy Award, in the category "Individual Achievement in Cultural Programming," for the PBS telecast "Dvořák in Prague: A Celebration." Joining Mr. Ozawa and the Boston Symphony Orchestra for this concert—now available on video from Sony Classical—were guest artists Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade. An audio release from the concert is available as "The Dvořák Concert from Prague," on a Sony Classical compact disc. Mr. Ozawa previously won an Emmy for the BSO's PBS television series "Evening at Symphony."

Other new compact discs featuring Seiji Ozawa and the Boston Symphony Orchestra include concertos of Shostakovich and Schumann with violinist Gidon Kremer, due for release this month from Deutsche Grammophon; Berlioz's *Requiem* with tenor Vinson Cole and the Tanglewood Festival Chorus, due from RCA Victor Red Seal in November; and Prokofiev's *Peter and the Wolf* and Britten's *Young Person's Guide to the Orchestra*, recently issued by Sony Classical.

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:15 p.m. in the Cohen Wing's Higginson Hall with an informative talk by a BSO player or other distinguished member of the music community. "Supper Concerts" offer a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open for all Suppers at 5:30 p.m. for à la carte cocktails and conversation. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert.

Speakers for upcoming Supper Talks include BSO Musicologist and Program Annotator Steven Ledbetter (Friday, October 7), BSO principal second violin Marylou Speaker Churchill (Thursday, October 13), and Brian Bell, producer of the Friday-afternoon BSO broadcasts on WGBH-FM (Tuesday, October 18). Upcoming Supper Concerts will feature music of Beethoven (Thursday, October 6, and Saturday, October 8), and music of Mozart (Thursday, November 3, and Tuesday, November 8).

The suppers are priced at $23 per person for an individual event, $66 for any three, $88 for any four, or $132 for any six. Advance reservations must be made by mail. For reservations the week of the Supper, please call SymphonyCharge at (617) 266-1200. All reservations must be made at least 48 hours prior to the Supper. There is

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BSO Members in Concert

Celebrating the orchestra's fiftieth season, Ronald Feldman conducts the Berkshire Symphony in its first program of the 1994-95 season on Saturday, October 15, at 8 p.m. at Tanglewood's new Seiji Ozawa Hall. The program includes Druckman's *Birthday Banquet*, Stravinsky's *Circus Polka*, Peter Maxwell Davies's *An Orkney Wedding, with Sunrise*, with Nancy Tunnicliffe, bagpipes, and Mendelssohn's Symphony No. 3, *Scottish*.

The Hawthorne String Quartet—BSO members Ronan Lefkowitz, Si-Jing Huang, Mark Ludwig, and Sato Knudsen—participate in "Silenced Voices: Music Banned by the Nazis," presented by Brandeis University and the Terezín Music Foundation. On Sunday, October 16, at 3 p.m., at Brandeis's Slosberg Recital Hall, the quartet performs music of Haas, Klein, Krása, and Ullmann as part of a multi-media presentation about chamber music composed at the Theresienstadt concentration camp.

Ticket Resale

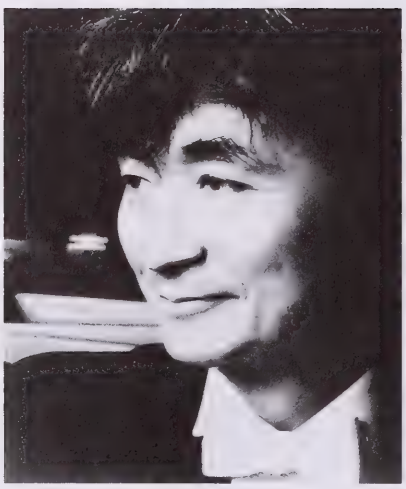
If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling the Symphony Hall switchboard at (617) 266-1492 during business hours. You may also leave your ticket information on the Resale Line at (617) 638-9426 at any time. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

Jerome Lipson
December 31, 1916–September 3, 1994



The Boston Symphony Orchestra is saddened to note the death of former BSO violist Jerome Lipson, who died last month of heart failure at 77. Born in Boston, Mr. Lipson was fond of telling how, at age nineteen, while home on vacation from the Curtis Institute of Music, he barged into the conductor's room at Symphony Hall for an impromptu audition with Serge Koussevitzky, who told him that he would play in the BSO, but only after finishing his schooling. A graduate of Boston Latin School, where he and Leonard Bernstein were classmates, Mr. Lipson became a charter member of the Tanglewood Music Center in 1940, playing in the Tanglewood Music Center Orchestra for three summers before joining the Army Air Corps. He joined the Boston Symphony Orchestra in 1946, performing with the orchestra for forty-five years until his retirement in 1991. During his Air Corps service Mr. Lipson played with the Glenn Miller Band. He was later a founding member of the Stockbridge String Quartet and solo violist of the Zimbler Sinfonietta on its South American tour. As a BSO member, he represented his colleagues as a member of the Players Committee for many years. Mr. Lipson leaves his wife, Marion Berkman Lipson, as well as three daughters, a brother, and two granddaughters. Soft-spoken and good-humored, Jerry was often seen sporting a wry smile. His presence at Symphony Hall will continue to be missed.

SEIJI OZAWA



Seiji Ozawa is now in his twenty-second season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on four occasions since 1978, most recently in December 1989, as part of a tour that also included the BSO's first concerts in Hong Kong. Another tour to Hong Kong and Japan is scheduled for December 1994. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour to the midwestern United States in March 1983, and an eight-city tour spanning the continent in the spring of 1991.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, and the Toronto Symphony, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers

beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies (the Third and Sixth having been recorded for future release), Mahler's *Kindertotenlieder* with Jessye Norman, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. Recordings on Deutsche Grammophon include violin concertos of Bartók and Moret with Anne-Sophie Mutter; concertos by Shostakovich and Schumann with violinist Gidon Kremer (October release); Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's opera *Pique Dame*, with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem* (November release), with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



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Music Director

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Charles Munch chair, fully funded in perpetuity

Tamara Smirnova-Šajfar
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Helen Horner McIntyre chair, endowed in perpetuity in 1976

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Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

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Assistant Concertmaster
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Forrest Foster Collier chair

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Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

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Fahnestock chair

Vyacheslav Uritsky
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Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Jerome Rosen

Ronan Lefkowitz

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

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Burton Fine
Acting Assistant Principal
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Lois and Harlan Anderson chair

Robert Barnes

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

‡Mark Ludwig

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
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Martha Babcock
Assistant Principal
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Sandra and David Bakalar chair

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Lillian and Nathan R. Miller chair

*Ronald Feldman
Charles and JoAnne Dickinson chair

*Jerome Patterson

*Jonathan Miller

*Owen Young
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Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair

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*James Orleans

*Todd Seeber

*John Stovall

*Dennis Roy

**Participating in a system of rotated seating*

‡*On sabbatical leave*

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Walter Piston chair, endowed in perpetuity in 1970
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Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

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Mildred B. Remis chair, endowed in perpetuity in 1975
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Keisuke Wakao
Assistant Principal

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

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Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Thomas Martin
Associate Principal & E-flat clarinet

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Thomas Rolfs

Trombones

Ronald Barron
Principal
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Norman Bolter

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz
Margaret and William C. Rousseau chair

Timpani

Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

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Peter and Anne Brooke chair, fully funded in perpetuity
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Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps

Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

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Marshall Burlingame
Principal
William Shisler
James Harper

Assistant Conductors

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Looking Back After Fifty Years

by Steven Ledbetter

The Boston Symphony Orchestra offers a season-long musical survey commemorating the 50th anniversary of the end of World War II.

War is the most extreme of human activities, the one most productive of horror and the one most often recalled and reconsidered for years after by those who have experienced it. This century has not been stingy with wars or rumors of wars, yet two of them stand out, in common parlance, as "world wars," the first that ever were, and that brought humanity to the very brink of annihilation. These two wars were really one long struggle, fought in two active stages with a long intermission in between, followed by a long coda, which for decades was feared might be merely the second intermission leading to a third world war. Barbara Tuchman, in *The Guns of August*, her brilliant study of the opening month of the Great War—the one fought as "the war to end war"—referred to the later conflict as "Act Two." And historians of the Second World War—from Winston S. Churchill, who played a leading role in it, to the most recent studies of the subject—discuss in considerable detail how the second war was "inevitable" or "necessary" or, at the very least, "a natural consequence" of the situation that characterized the world following the Armistice of 1918 and the way in which the issues of that war were resolved in the ensuing years.

Still, these two wars were fought in different ways and in different moods, particularly from the American point of view. The "Great War," as the First World War was known until it became unhappily clear that it was only the beginning of a series, was the cause of a massive reconsideration of values that had long been taken for granted—religious, moral, and political values, all of which seemed pointless during four years of endless trench warfare along a thousand-mile front, with hardly a mile gained or lost in all that time. The music of the day was artificially cheerful to keep spirits high, but poets like Wilfred Owen (killed less than a week before the Armistice) and novelist-memoirists like Robert Graves (*Goodbye to All That*) traced the powerful sense of a world that had been different Before, and that would never be the same After. Paul Fussell's superb and moving study of the literature of World War I, *The Great War and Modern Memory*, makes this point most powerfully.

The generation that fought World War I might have wished to avoid another such widespread conflict, but it could not enter into the later war with anything like the naiveté of the leaders and soldiers of 1914. The storm clouds had gathered for nearly a decade before war broke out: with the rise of a charismatic anti-democratic leader in Germany during the previous war, but also of minority groups long established in German society upon whom the blame for economic distress was all too easily placed; with the growth of a fascist dictatorship in Italy, which, in spite of some comic-opera excesses, was anything but humorous; with Japanese aggression in Manchuria and China; with increasing German intransigence over the question of "*Lebensraum*" to the east of Germany.

The war was to have unintended consequences on the arts, especially in the United States. The German dictator, Adolf Hitler, felt called upon to attack the work of many of Germany's most advanced artists (many, though not all, of whom were Jewish), being at once concerned about the possible effects of art critical of his regime, and repelled by novelties of expressive style and technique. Many of these artists were declared *persona non grata* and their works were labeled "*entartet*"—"decadent." The lucky ones managed to escape to freer countries, often ending up in the United States, where geniuses like Stravinsky, Hindemith, Bartók, Weill, Korngold, and many others (including the novelists Thomas Mann and Franz Werfel, not to mention many great conductors and performers) greatly enriched the cultural life.

The unlucky artists were arrested and interned in concentration camps, from which all too few ever returned. The camp that the Germans called Theresienstadt (the fortified Czech town of Terezín, north of Prague) beheld some of the most astonishing examples of the human spirit, as expressed in painting, words, and music, from artists living under a death sentence that might well be carried out any day. Most of the leading composers confined to Theresienstadt—including Pavel Haas, Gideon Klein, Hans Krása, and Erwin Schulhoff—were murdered in Auschwitz or one of the other Nazi death camps before the war ended. Yet while they could, they continued to create, to express the freedom of their minds and spirits though their bodies were in thrall.

The war itself brought forth a burst of artistic creation. Much of it, naturally, was purely utilitarian, like Bill Mauldin's cartoons of the sad-faced but determined soldiers Willie and Joe, who brought a laugh even to the front lines, or the stirring tones of Aaron Copland's *Fanfare for the Common Man*, which lifted spirits at home. Many other writers, painters, and composers worked to build morale, to assert faith in the values that were being attacked from without. Many American composers wrote symphonies of noble aspiration—William Schuman's Third and Walter Piston's Second come from this period, not to mention Samuel Barber's Second, specifically written in honor of American army air forces, whose uniform the composer was then wearing, as was Marc Blitzstein when he composed his *Airborne* Symphony.

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Some composers wrote music that could not be performed—at least not publicly—until the war was over. In occupied Paris, Francis Poulenc composed a work for unaccompanied chorus, the opening line of which, referring to the Nazi occupation of the City of Light, read "Of all the springtimes of the world, this one is the most vile." By the end it becomes a glowing paean to *liberté*.

But the most dramatic of the morale-building compositions of the war years was the Seventh Symphony of Shostakovich, much of which was actually written inside the city of Leningrad during the 900-day Nazi siege that failed to overwhelm the spirit of the defenders; its importance as a symbol of defiance to the Germans allowed Shostakovich to include quiet references to the victims of Stalin's purges, too. Not long afterward, the other leading Soviet composer, Prokofiev, wrote his own symphony defying the German armies, his Fifth. Yet another Fifth Symphony—that by Ralph Vaughan Williams—was as different as it possibly could be. Though composed in the middle of the war years, the English composer sought for a realm of peace and tranquility; he drew for his themes on a still-unfinished opera based on *Pilgrim's Progress* (he would complete the opera some years after the war) for a remarkable work of serene elevation in the midst of strife.

When wars end, the utilitarian forms of artistic creation end with them, but the novels, films, plays, memoirs, and musical recollections begin to appear. Literary echoes of the war ranged from the light humor of Thomas Heggen's *Mister Roberts* and the coming-of-age story that lies at the heart of Herman Wouk's *The Caine Mutiny* to Norman Mailer's *The Naked and the Dead* and the ultimate revelation of war as a madhouse in Joseph Heller's *Catch-22*. Music played a different role after the war. No longer was it designed, as it so often had been, to rouse flagging spirits and to get the blood pumping in martial time. To be sure, Stalin expected that Shostakovich would compose a great heroic symphony to glorify him as the victorious Russian leader, and he was very unhappy to hear the composer's Ninth Symphony, which—perhaps in sheer relief—was much lighter in mood than any of his wartime works. Roger Sessions's Second Symphony was begun during the war but not completed until 1946; it suggests a kind of struggle from darkness into light, happily achieved. Aaron Copland used his *Fanfare for the Common Man* as the basic musical material for his Third Symphony, which also celebrated the triumphant ending to the long war.

These were natural responses in the year after the war ended. But the passage of time brought darker echoes, particularly because of the way in which the war in the Pacific was brought to a close—with the explosion of a new kind of bomb that threatened the future of the entire race. "Modern Man is Obsolete" was the title of a *Saturday Review* editorial and later a book by Norman Cousins following the explosions at Hiroshima and Nagasaki. The mushroom clouds that rose over Japan became the symbol of a new fear, one that dominated most of the second half of the twentieth century. A Polish composer, Krzysztof Penderecki—who was not quite six when Hitler moved into Poland in August 1939—witnessed enough of the horror of the war to have an intensely personal feeling toward the victims of the Hiroshima bomb. His *Threnody for the Victims of Hiroshima* has fifty-three strings playing in blocks of quarter-tones to produce the kinds of sounds that one can, with very little imagination, hear as sirens, falling bombs, and nothingness—all transmitted in purely musical terms. Arnold Schoenberg responded to the horror of the Holocaust with one of his most dramatic and powerful works, *A Survivor from Warsaw*, which recounts the destruction of the Warsaw ghetto, with a thrilling conclusion as the corpses of the Jews slain on the streets rise and sing in unison prayer. More recently the Steven Spielberg film *Schindler's List*, based on Thomas Keneally's award-winning nonfiction novel, has brought the Holocaust home to a new generation, not least through John Williams's poignant score.

It was left to a pacifist to put what is perhaps the final and most important stamp on music pertaining to World War II. Pacifists are convinced that wars only beget future

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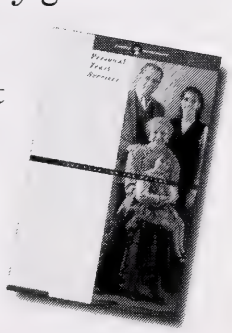


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wars—this century offers ample evidence—and are therefore committed to the cause of reconciliation. This thought was paramount in Benjamin Britten's mind when he was commissioned to write a major work for the rededication of Coventry Cathedral in 1962, some two decades after the beautiful medieval building had been largely destroyed in a German bombing. Britten chose to write a quasi-liturgical work of unique shape, linking the Latin text of the Roman Catholic Mass for the Dead with the English poems of Wilfred Owen, who had died in the First World War. Moreover, Britten explicitly composed the three solo vocal parts to be performed at the premiere by a Russian soprano, an English tenor, and a German baritone, thus symbolizing three of the countries most closely enmeshed in the war. But from beginning to end his *War Requiem* casts ironic light on the familiar liturgical words as the reality of our own century's barbarism unfolds. The final section, setting Wilfred Owen's account of two dead soldiers meeting in some long, dark, cold purgatorial tunnel—in which one identifies himself: "I am the enemy you killed, my friend"—brings finally a long-sought, deeply moving reconciliation.

—Steven Ledbetter

Most of the compositions mentioned in this essay are being performed by the Boston Symphony Orchestra this season, and almost all of the composers mentioned are represented in this season's programming.

BRITTEN *War Requiem* (February 1, 2, 3, 4)
COPLAND *Fanfare for the Common Man* (Opening Night)
HAAS Study for Strings (March 2, 3, 4, 7)
HINDEMITH Prelude to *When Lilacs Last in the Dooryard Bloom'd* (April 6, 7, 8, 11)
KORNGOLD Symphony in F-sharp (April 6, 7, 8, 11)
KRÁSA Chamber Symphony (April 20, 21, 22, 25)
PENDERECKI *Threnody for the Victims of Hiroshima* (September 30, October 1)
PROKOFIEV Symphony No. 5 (January 26, 27, 28, 31)
RACHMANINOFF Symphonic Dances (January 19, 20, 21)
SCHOENBERG *A Survivor from Warsaw* (January 19, 20, 21)
SCHULHOFF Concerto for String Quartet with Chamber Orchestra (February 23, 24, 25)
SESSIONS Symphony No. 2 (November 23, 25, 26)
SHOSTAKOVICH Symphony No. 7, *Leningrad* (March 16, 17, 18)
SHOSTAKOVICH Symphony No. 9 (December 2 [Oslo Philharmonic])
VAUGHAN WILLIAMS Symphony No. 5 (March 30, 31; April 1, 4)
WEILL *The Seven Deadly Sins* (April 6, 7, 8, 11)
WEILL Suite from *The Threepenny Opera* (January 5, 6, 7, 10)
WILLIAMS "Remembrances" from *Schindler's List* (Opening Night)

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BEETHOVEN — Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*

Allegro con brio
Adagio un poco mosso
Rondo: Allegro ma non troppo

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INTERMISSION

STRAUSS — *Ein Heldenleben* (*A Heroic Life*), Tone poem, Opus 40

MALCOLM LOWE, solo violin

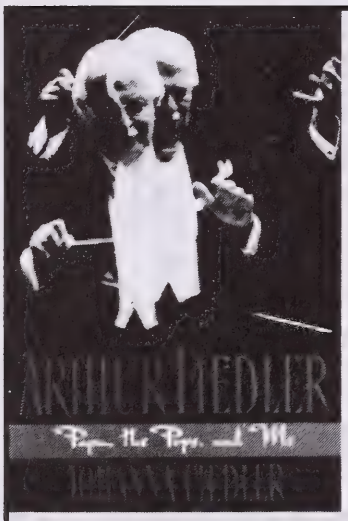
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Ludwig van Beethoven
Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna, Austria, on March 26, 1827. He composed the Emperor *Concerto in 1809, but it was not performed in Vienna until early 1812. The first known performance was given in Leipzig on November 28, 1811, by Friedrich Schneider, with Johann Philipp Christian Schulz conducting the Gewandhaus Orchestra. The first American performance was given at the Music Hall in Boston on March 4, 1854, by Robert Heller, with Carl Bergmann conducting the orchestra of the Germania Music Society. Georg Henschel led the first Boston Symphony Orchestra performances of the* Emperor *Concerto in March 1882, during the BSO's first season, with soloist Carl Baermann. Wilhelm Gericke gave performances with Baermann, Carl Faelten, Adele aus der Ohe, Helen Hopekirk, Ignace Paderewski, Samuel Sanford, Frederic Lamond, and Ferruccio Busoni; Arthur Nikisch with Fanny Bloomfield-Zeisler, Franz Rummel, and Eugen D'Albert; Emil Paur with Baermann; Karl Muck with Paderewski, Harold Bauer, Teresa Carreño, and Leonard Borwick; Max Fiedler with Paderewski, H. Gebhard, Ernest Hutcheim, Busoni, Elizabeth Howland, and Wilhelm Backhaus; Otto Urack with Carreño; Henri Raubaud with Bauer; Pierre Monteux with Josef Hofmann, Bauer, and Claudio Arrau; Serge Koussevitzky with Alfred Cortot, Walter Gieseking, Hofmann, Egon Petri, Alexander Borovsky, and Nadia Reisenberg; Richard Burgin with Rudolph Ganz, Leonard Shure, Jesús María Sanromá, and Reisenberg; G. Wallace Woodworth with Rudolf Serkin; Charles Munch with Clifford Curzon, Lélia Gousseau, Robert Casadeus, Serkin, Arrau, and Eugene Istomin; Erich Leinsdorf with Arthur Rubinstein, Van Cliburn, and Grant Johannesen; Charles Wilson with Vladimir Ashkenazy; Max Rudolf with Serkin; William Steinberg with Rudolf Firkušný and Jerome Lowenthal; Eugene Ormandy with Philippe Entremont; Seiji Ozawa with Christoph Eschenbach; Colin Davis and Ferdinand Leitner also with Eschenbach; Seiji Ozawa and Joseph Silverstein with André-Michel Schub; Ozawa with Rudolf Serkin and Alexis Weissenberg; Christoph Eschenbach with Emanuel Ax; Kurt Masur with André Watts; and, more recently, Ozawa with Murray Perahia, Russell Sherman, Krystian Zimerman (the most recent subscription performances, in April 1991), and Alfred Brendel (the most recent Tanglewood performance, in July 1992). In addition to the solo piano, the score calls for flutes, oboes, clarinets, and bassoons in pairs, two horns, two trumpets, timpani, and strings.*

Beethoven's Fifth Piano Concerto, the last concerto he was to complete (though he did get rather far advanced with one more essay in the genre in 1815, before breaking off work on it for good), was composed in the difficult year of 1809, a year that was much taken up with warfare, seige, and bombardments. Beethoven's apartment happened to be in the line of fire. The composer took refuge in the cellar of his brother's house in the Rauhensteingasse, and he spent a miserable night protecting his sensitive ears from the damage of the concussions by holding a pillow over them. The Imperial family, including especially the emperor's youngest brother, the Archduke Rudolph, who had already become Beethoven's sole composition student and one of his strongest supporters and closest intimates, fled the city. One of the compositions of this period, directly expressing Beethoven's feelings for his young and cultivated patron, was the piano sonata later published as Opus 81a, with the separate movements entitled "Farewell, absence, and return." About this time he also composed the *Harp* Quartet

for strings, Opus 74, and completed the grandiose piano concerto published as Opus 73. All three of these works are in the key that apparently possessed Beethoven at the time, E-flat major (the same "heroic" key of his earlier Third Symphony).

The nickname of the concerto, the *Emperor*, takes on an ironic twist in these circumstances, since the emperor to whom it must refer is Napoleon, the man responsible for that miserable night in the cellar and the successive miseries of burnt houses and wounded civilians. But Beethoven never knew anything about the nickname, which is almost never used in German-speaking countries. In fact, the origin of the nickname is still unknown.

Though the piece was successfully performed in Leipzig, Beethoven withheld a Viennese performance for some three years after finishing it, possibly because he hoped that his steadily increasing deafness might abate enough for him to take the solo part. In the end his pupil Carl Czerny played the first Vienna performance, but this time it failed unequivocally. The fault was certainly not in the composition and probably not in the performance; most likely the audience, the "Society of Noble Ladies for Charity," expected something altogether fluffier than this noble, brilliant, lengthy, and demanding new piece.

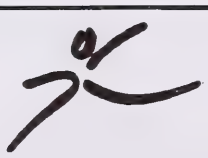
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Just before the end of this enormous movement—it is longer than the other two put together—Beethoven introduces an entirely new wrinkle at the chord that was the traditional signal for the soloist to go flying off in improvisatory fireworks, however inappropriate they might be to the piece as a whole. Beethoven forestalls the insertion of a cadenza by writing his own, a procedure so unusual that he added a footnote to the score: "*Non si fa una Cadenza, ma s'attacca subito il seguente*" ("Don't play a cadenza, but attack the following immediately"). What follows is a short but well-considered working out of the principal idea with the orchestra joining in before long in the warm horn melody.

The slow movement appears in the seemingly distant key of B, which was the very first foreign key to be visited in the opening movement. Now it serves to provide a short but atmospheric Adagio with elements of variation form. The rippling piano solo dies away onto a unison B, with a mysterious sense of anticipation, heightened by a semitone drop to B-flat, the dominant of the home key. The piano begins to intimate new ideas, still in the Adagio tempo, when suddenly it takes off on a brilliant rondo theme, in which the bravura piano part once again takes the lead. The wondrously inventive development section presents the rondo theme three times, in three different keys (descending by a major third each time from C to A-flat to E); each time the piano runs off into different kinds of brilliant display. The coda features a quiet dialogue between solo pianist and timpani which is on the verge of halting in silence when the final brilliant explosion brings the concerto to an end.

—Steven Ledbetter

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Richard Strauss
Ein Heldenleben (*A Heroic Life*), Tone poem, Opus 40



Richard Georg Strauss was born in Munich on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. He started to sketch Ein Heldenleben *in the spring of 1897 and completed the score on December 1, 1898. On December 23 he began to rewrite the ending and composed what are now the final twenty-five measures, the date of definite completion being December 27, 1898. Strauss himself conducted the first performance at one of the Frankfurt Museum concerts on March 3, 1899. Theodore Thomas and the Chicago Symphony introduced the work in the United States on March 10, 1900. The first Boston Symphony performances were given by Wilhelm Gericke on December 6 and 7, 1901. Later BSO performances were conducted by Max Fiedler, Serge Koussevitzky, Sir Thomas Beecham, Pierre Monteux, Charles Munch, Erich Leinsdorf, Jean Martinon, Bernard Haitink, Eugene Ormandy, Andrew Davis, Michael Tilson Thomas, Carl St. Clair, and Seiji Ozawa, who led the most recent Tanglewood performance in July 1986 and the most recent subscription performances in November 1989, followed by performances on tour with the BSO in Japan. The score, which is dedicated to Willem Mengelberg and the Orchestra of the Amsterdam Concertgebouw, calls for three flutes and piccolo, four oboes (fourth doubling English horn), high clarinet in E-flat, two clarinets in B-flat, bass clarinet, three bassoons and contrabassoon, eight horns, five trumpets, three trombones, tenor tuba, bass tuba, timpani, tam-tam, cymbals, snare drum, tenor drum, bass drum, two harps, and strings, including a prominent part for solo violin.*

Seventy-eight years separate Strauss's first composition and his last. The first was a *Schneider-Polka*, a Tailors' Polka, which the six-and-a-half-year-old boy could play at the piano—he had after all been taking lessons for two years—but which his father had to write down for him. Until the recent unearthing of the song *Malven* (*Mallows*) for soprano and piano, dating from November 1948 and written for Maria Jeritza, the last was a setting completed September that year for soprano and orchestra of Hermann Hesse's poem *September*, one of the Four Last Songs, music in which inspiration was as intensely present as ever in his life. He did not write many more polkas, though *September* and *Malven* were the last in a long series of songs. For almost forty years, Strauss devoted most of his energies to opera, though he was a man of forty-one at the premiere of *Salome*, his first success in that risky world. He had completed an opera called *Guntram* as early as 1893, but it disappeared from the stage almost immediately. Altogether, the *Guntram* experience cost Strauss a lot of headaches, both in Weimar, where he was conductor from 1889 to 1894, and later in Munich, his next way-station. His happiest association was his engagement during the rehearsal period and his marriage four months later to his pupil Pauline de Ahna, who took the principal female role. Pauline plays an important part in *Ein Heldenleben* as well as in such works as the *Symphonia domestica* and the opera *Intermezzo*; the sound and the memory of her luminous soprano inform countless pages in his opera scores and songs; and in another of the 1948 songs, the setting of Eichendorff's *Im Abendrot* (*In the Sunset Glow*), Strauss built a wondrously moving monument to their enduring devotion.

After *Guntram*, at any rate, he returned to a path he had already explored for a half dozen years, that of the orchestral tone poem. Reared in a conservative, classical tradition, having just arrived at Brahms by way of Mendelssohn, Chopin, and Schumann, the twenty-one-year-old Strauss had fallen under the thrall of a much older composer

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and violinist, Alexander Ritter, who made it his task to convert his young friend to the "music of the future" of Liszt and Wagner. Strauss's first and still somewhat tentative compositional response was the pictorial symphonic fantasy *Aus Italien* (*From Italy*), which he performed with considerable success in Munich in March 1888. But if *Aus Italien* was still tied to the old tradition to at least some degree, the next work, *Don Juan*, completed in September 1888, represented total commitment to the "future." Moreover, Strauss spent the following summer as coach and general dogsbody at Bayreuth. Still only twenty-four, Strauss had made, in *Don Juan*, a work of astonishing verve, assurance, and originality, and, even allowing for the interruption to complete *Guntram*, the series of tone poems was continued at high speed and with the most vigorous invention: *Tod und Verklärung* (*Death and Transfiguration*) in 1889, the revised and definitive edition of *Macbeth* in 1891, *Till Eulenspiegel* in 1895, *Also sprach Zarathustra* (*Thus Spoke Zarathustra*) in 1896, *Don Quixote* in 1897, and *Ein Heldenleben* in 1898. Two postscripts follow at some distance—the *Symphonia domestica* in 1904 and the *Alpensinfonie* (*Alpine Symphony*) in 1914—but the period of intense concentration on the genre comes to an end with *Heldenleben*.

All this time, Strauss had been making a name for himself as a conductor. He had made his debut in 1884, leading his Suite for Winds, Opus 4, without benefit of a rehearsal. A valuable apprenticeship at Meiningen with Hans von Bülow was followed by an appointment as third conductor at the Munich Opera. From there he had gone to Weimar and then back to Munich, where he now shared the number-one spot with Hermann Levi. Each time Strauss had ended up frustrated, bored, in some way dissatisfied. The year 1898 at last brought liberation from a trying situation in Munich in the form of a ten-year contract as principal conductor at the Court Opera in Berlin. He had had a previous and unhappy experience in the Prussian and Imperial capital, when after only one season with the Berlin Philharmonic he had been replaced by a former Boston Symphony conductor, Arthur Nikisch. This time he shared the principal conductorship with a future Boston Symphony conductor, Karl Muck. But now Strauss faced Berlin with confidence—rightly so, as it turned out—and most of the score of *Ein Heldenleben*, begun in Munich, continued in the country at Marquartstein, and completed in Berlin, was written in sky-high spirits.

Early in 1897, Strauss was busy conducting Wagner and Mozart in Munich and taking his melodrama *Enoch Arden* on tour with the actor Ernst von Possart. He was composing choruses on texts by Rückert and Schiller, but on April 16 he was able to note that the symphonic poem *Held und Welt* (*Hero and World*) was beginning to take

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shape. "And with it," he adds, "*Don Quixote* as satyr-play," that is to say, as comic pendant. The two works remained associated in his mind: he worked the two scores simultaneously for several months and always felt that together they made a superb concert program. By summer's end, however, he found himself concentrating exclusively on *Don Quixote*, and he brought that score to completion on December 29, 1897, at 11:42 a.m. The other project variously referred to as *Heldenleben*, *Held und Welt*, *Heroische Sinfonie*, and even *Eroica*, was completed in short score on July 30, 1898—the date, Strauss registered in his journal, of "the great Bismarck's" dismissal by the young Kaiser Wilhelm. Three days later, Strauss began work on the full score, and this, as already noted, he finished on December 1, subjecting the end to a striking revision in the last days of that month.

"*Ein Heldenleben*" is usually, and not incorrectly, translated as "A *Hero's Life*"; argument, however, could be made that "A *Heroic* Life" comes even closer. That, in any event, brings us to the troublesome question of extramusical meaning or content. First of all, Strauss was—obviously—aware of the *Eroica* connection and of its dangers. On July 23, 1898, we find him writing to a friend: "Since Beethoven's *Eroica* is so unpopular with conductors and thus rarely performed nowadays, I am now, in order to meet what is clearly an urgent need, composing a big tone poem with the title *Heldenleben* (to be sure, without a funeral march, but still in E-flat major and with very many horns, which are, after all, stamped with heroism)."

But who is the hero? Two details point to Strauss himself. He authorized his old school friend Friedrich Rösch and the critic Wilhelm Klatte to supply, for the premiere, a detailed scenario in six sections. One of these is called "The Hero's Companion" and it is, by the composer's admission to Romain Rolland and others, a portrait of Pauline Strauss; another is called "The Hero's Works of Peace" and it is woven from quotations of earlier Strauss scores. "Of course I haven't taken part in any battles,"



The Strausses' wedding photo

wrote Strauss to his publisher half a century later, "but the only way I could express works of peace was through themes of my own." He was and remained ambivalent on this subject, being irritated by requests for "programs" but supplying them anyway (or allowing someone else to); insisting that music's business was to say only those things that music could uniquely say, but also that art with no human content was no art; and often—as in the case of *Heldenleben*—making elaborate verbal sketches before he was ready to jot down musical ideas. "Why," he asked in one of his last notebook entries, "why does no one see the new element in my compositions, how in them—as otherwise only in Beethoven—the man is visible in the work?" A passage from a letter to Romain Rolland at the time of the Paris premiere of the *Domestica* in 1906 seems to sum up his feelings (at least to the extent that they allow themselves to be summed up):

> For me, the poetic program is nothing more than the formative stimulus both for the expression and the purely musical development of my feelings, not, as you think, a mere *musical description* of certain of life's events. That, after all, would be completely against the spirit of music. But, for music not to lose itself in total arbitrariness or dissolve somehow into the boundless, it has need of certain boundaries, and a program can provide such bounds. An analytical program isn't meant to be more than a kind of handhold for the listener. Whoever is interested in it, let him use it. Anyone who really knows how to listen to music probably doesn't need it anyway. I'll be glad to follow your advice and supply no program for Paris. But do you really think that the Paris audience is ready to listen without signposts to a forty-five-minute symphony?

The first large section of the work, swaggering, sweet, impassioned, grandiloquent, sumptuously scored, depicts **The Hero** in his changing aspects and moods.

A grand preparatory gesture, followed by expectant silence, leads to a drastically different music, sharp, prickly, disjunct, dissonant. The directions to the performers

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say things like "cutting and pointed," "snarling" (the oboe), "hissing" (the *pianissimo* cymbals). Underneath all this nastiness, the tubas make a stubborn and pedantic pronouncement on the subject of that grammatic solecism in music called "parallel fifths." This is the scene of **The Hero's Adversaries**, the grudgers and the fault-finders. Strauss was convinced that some of the Berlin critics recognized themselves as the target of this portrait and the composer as The Hero, which, he remarked, was "only partially applicable." The Hero's theme, on its next appearance, is much darkened.

One violin detaches itself from the others to unfold the vivid portrait of Pauline. "She is very complicated," Strauss told Romain Rolland, "*très femme*, a little perverse, a bit of a coquette, never the same twice, different each minute from what she was a minute earlier. At the beginning, the hero follows her lead, picking up the pitch she has just sung, but she escapes farther and farther. Finally he says, 'All right, go. I'm staying here,' and he withdraws into his thoughts, his own key. But then she goes after him." Gay, flippant, tender, a little sentimental, exuberantly playful, gracious, emotional, angry, nagging, loving—these are some of the directions to the violinist in this scene of **The Hero's Companion**.

The single violin is again absorbed into the orchestral mass and we hear love music, as lush as only Strauss could make it. Briefly, the adversaries disturb the idyll, but their cackling is heard as though from a distance. But the hero must go into battle to vanquish them. Trumpets summon him, introducing that immense canvas, **The Hero's Battlefield**. The hero returns in triumph, or, in musical terms, there is a recapitulation as clear and as formal as the most ardent classicist could wish.

The music becomes more quiet and we have arrived at one of the most remarkable sections of the score, **The Hero's Works of Peace**. Alfred Orel recalled how Strauss, when accompanying song recitals, used to build bridges from one song to the next by playing—almost inaudibly—passages from his operas, passages that would turn out to be closely related to the song they prepared. Here Strauss weaves a texture both dense and delicate as he combines music from *Don Juan*, *Also sprach Zarathustra*, *Tod und Verklärung*, *Don Quixote*, *Macbeth*, and the song "*Traum durch die Dämmerung*" ("Dreaming at Twilight"). Where Charles Ives delighted in the stubborn unblendingness of his tissues of quotations, Strauss's pleasure is to form all these diverse materials into one coherent whole. The episode is one of Strauss's orchestral miracles, richly blended, yet a constantly astonishing, shifting kaleidoscopic play of luminescent textures and colors.

Even now, the adversaries are not silenced. The hero rages, but his passion gives way to renunciation (and this is very unlike the real Richard Strauss indeed). The final section is called **The Hero's Escape from the World and Completion**. The hero retires—to Switzerland, on the evidence of the English horn—and, after final recollections of his battling and his loving self, the music subsides in profound serenity. This, in the original version, was undisturbed through the *pianissimo* close with violins, timpani, and a single horn. Strauss's friend Rösch, so the story goes, protested: "Richard, another *pianissimo* ending! People won't believe that you even know how to end *forte*!!" So he called for pen and paper and . . . The dates and other details of that charming story unfortunately don't quite mesh; we do know, however, that Strauss did reconsider and that in the few days between Christmas and the New Year he composed the present ending with its rich mystery and fascinating ambiguity, an ending of marvelously individual sonority and one that at least touches *fortissimo*.

—Michael Steinberg

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The excellent Beethoven article by Alan Tyson and Joseph Kerman in The New Grove Dictionary of Music and Musicians is a short book in itself, and has been reissued as such (Norton paperback). The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). A good general reference on all matters Beethovenian is *The Beethoven Companion*, edited by Barry Cooper (Thames & Hudson); the compact volume is richly filled with accessible information about almost anything having to do with the composer's life, work, personality, and manuscripts, friends, associates, and milieu. Roger Fiske has contributed a short volume on *Beethoven Concertos and Overtures* to the BBC Music Guides (University of Washington paperback). Donald Francis Tovey's essay on the *Emperor* Concerto is included in his *Essays in Musical Analysis* (Oxford paperback). The *Emperor* Concerto is one of the most frequently recorded works in the entire catalogue. Dubravka Tomsic has recorded



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it with Anton Nanut and the Ljubljana Symphony Orchestra (Stradivari Classics). Seiji Ozawa and the Boston Symphony Orchestra have recorded it with Rudolf Serkin (Telarc, available either singly or in a three-disc set including the five piano concertos and the Choral Fantasy). An earlier Boston Symphony recording under Erich Leinsdorf features Arthur Rubinstein as soloist (RCA, with the Fourth Concerto). Classic performances available on compact disc include those of Artur Schnabel with the London Symphony Orchestra under Sir Malcolm Sargent (Arabesque) and Emil Gilels with the Cleveland Orchestra under George Szell (Angel). Leon Fleisher's complete set of the Beethoven piano concertos with Szell and the Cleveland Orchestra is considered a recording landmark (Sony Classical). Not listed in the current catalogue are two very different recordings on period instruments, with fortepiano: Steven Lubin's with the Academy of Ancient Music directed by Christopher Hogwood (L'Oiseau-Lyre, a three-disc set), and Melvyn Tan's with the London Classical Players under Roger Norrington's direction (Angel, also a three-disc set).

—S.L.

The big biography of Richard Strauss is Norman Del Mar's, which gives equal space to the composer's life and music (three volumes, Cornell University paperback); *Ein Heldenleben* is given detailed consideration in Volume I. Michael Kennedy's account of the composer's life and works for the Master Musician series is excellent (Littlefield paperback). Kennedy also provided the Strauss article in The New Grove Dictionary of Music and Musicians; that article has been reprinted in *The New Grove Turn of the Century Masters*, which also includes the New Grove articles on Janáček, Mahler, and Sibelius (Norton paperback). Also worth investigating is the symposium *Richard Strauss: The Man and his Music*, edited by Alan Walker (Barnes and Noble). Seiji Ozawa's recording of *Ein Heldenleben* with the Boston Symphony Orchestra for Philips is not listed in the current catalog. Fritz Reiner's classic stereo account with the Chicago Symphony Orchestra has been remastered at mid-price as part of RCA's "Living Stereo" series (RCA Gold Seal, with *Also sprach Zarathustra*). Also worth considering are Herbert von Karajan's recording with the Berlin Philharmonic (Deutsche Grammophon Galleria, with *Don Juan*) and Daniel Barenboim's recording with the Chicago Symphony (Erato, with *Till Eulenspiegel*). Arturo Toscanini's sole performance with the NBC Symphony, a 1940 broadcast, has turned up in decent sound on two labels that specialize in historic "live" performances (AS Disc and Music & Arts). Willem Mengelberg, the conductor to whom *Ein Heldenleben* is dedicated, made a famous recording with the New York Philharmonic in 1928. This is missing from the current catalog but was most recently available in a three-disc box of historic Strauss recordings also including, among other things, a 1935 *Also sprach Zarathustra* with Serge Koussevitzky and the Boston Symphony, a 1932 *Don Quixote* with Thomas Beecham and the New York Philharmonic, and a 1934 *Death and Transfiguration* with Leopold Stokowski and the Philadelphia Orchestra (RCA Gold Seal). I have not heard Mengelberg's 1941 recording of *Ein Heldenleben* with the Amsterdam Concertgebouw, the orchestra to which the score is dedicated (Teldec Historic, with *Don Juan*).

—Marc Mandel



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Dubravka Tomsic



Born in Dubrovnik in 1940, the Slovenian pianist Dubravka Tomsic gave her first public recital at five. In 1952 she played for Claudio Arrau in London; he recommended that she continue her studies in London or New York. As it soon turned out, her father, a professor of international law, brought the family to New York, where he was to study under a Rockefeller Fellowship, and where Ms. Tomsic continued her studies at the Juilliard School, went on to make her New York Philharmonic debut, and gave a recital at Town Hall. She also appeared with the symphony orchestras of Rochester and New Haven and in 1957 gave a Carnegie Hall recital attended by Arthur Rubinstein. Ms. Tomsic subsequently studied with Rubinstein for two years before returning home to Ljubljana, Slovenia. She has since concertized throughout Europe, Australia, and Asia, appearing as soloist with most of Europe's principal orchestras and performing at international festivals. Her prizes have included the Brussels "Mozart Festival" International Competition (1967), the Zupancic Prize and Golden Lyre (both 1970), the Preseren Prize (1978), and the Gold Medal with "Ordre de Saint Fortunat" (Mainz, 1987). Though she is regarded as a pianist of legendary stature in the former Yugoslavia and Eastern Europe, where she has given more than 3,000 performances, American audiences have only recently become acquainted with Ms. Tomsic's playing. In 1983 she returned to North America for a tour with the Ljubljana Symphony Orchestra. In 1989 she played the opening recital at the Newport Festival, returning in 1990 to open the festival as its only solo recitalist that year. In 1991 she made her Boston recital debut as part of the Bank of Boston Celebrity Series, leading to reengagements for 1992 and 1994. In 1993 she opened the Allied Arts Great Pianists Series at Chicago's Orchestra Hall. Ms. Tomsic can be heard on Stradivari Classics, Critic's Choice, Pilz International, and Koch International. Her more than forty recordings include "The Art of Dubravka Tomsic," "Favorite Encores," concertos by Brahms, Beethoven, Chopin, Grieg, Liszt, Mozart, Rachmaninoff, and Schumann, and recital works by Bach, Beethoven, Chopin, Debussy, Mozart, and Scarlatti. Making her Boston Symphony debut at these concerts, Ms. Tomsic continues to live in Ljubljana, where she teaches at the Ljubljana Academy of Music.



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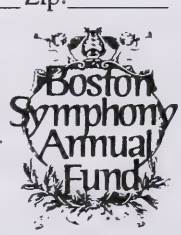
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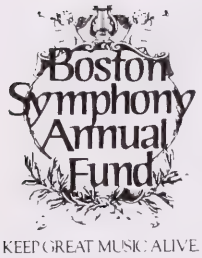
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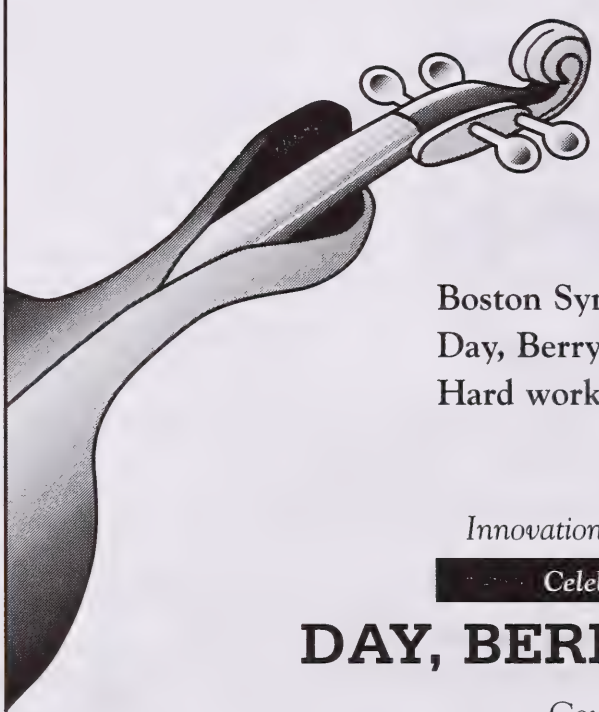
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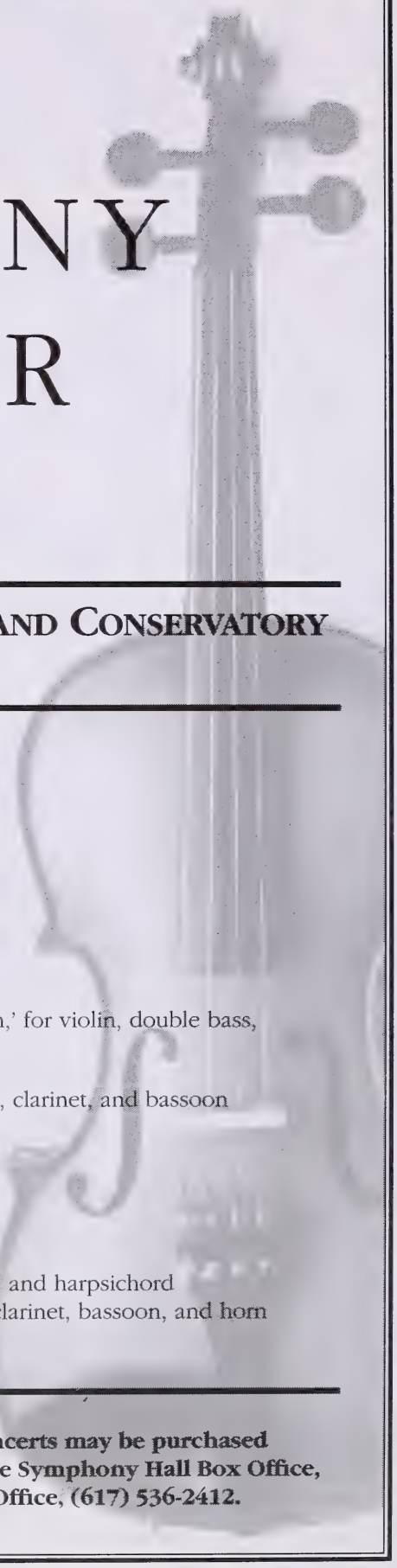
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STRAVINSKY 'Pastorale' for violin, oboe, English horn, clarinet, and bassoon
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APRIL 9, 1995
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NEXT PROGRAM . . .

Thursday, October 13, at 8
Friday, October 14, at 1:30
Saturday, October 15, at 8

SEIJI OZAWA conducting

ALL-BERLIOZ PROGRAM

Overture to *Les Troyens à Carthage*

"Royal Hunt and Storm," from *Les Troyens*

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Rêverie et caprice, for violin and orchestra, Opus 8

MALCOLM LOWE

INTERMISSION

Messe solennelle (Boston premiere)

Introduction
Kyrie
Gloria
Gratias
Quoniam
Credo
Incarnatus
Crucifixus
Resurrexit
Motet pour l'offertoire
(Qui similis tui)
Sanctus
O salutaris
Agnus Dei
Domine salvum

ANN PANAGULIAS, soprano
VINSON COLE, tenor
GILLES CACHEMAILLE, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Continuing the survey of Berlioz's works begun last year, Seiji Ozawa leads a program including the Boston premiere of Berlioz's *Messe solennelle*, written when he was only twenty-one, withdrawn by the composer after just two performances, and presumed lost for more than a century until the manuscript, which he had given to a friend, turned up in 1991. The program also includes the "Royal Hunt and Storm" from Berlioz's monumental opera *Les Troyens* (*The Trojans*), inspired by Virgil's *Aeneid* and never performed complete in the composer's lifetime, as well as a virtually unknown overture written by Berlioz for performances in 1863 of that opera's second half, *Les Troyens à Carthage* (*The Trojans at Carthage*); and the rarely heard *Rêverie et Caprice* for violin and orchestra, based on music Berlioz composed originally for his opera *Benvenuto Cellini*.

Tuesday, October 18, at 8

SEIJI OZAWA conducting

TAKEMITSU — *Tree Line*, for chamber orchestra

MOZART — Piano Concerto No. 14 in E-flat, K.449

Allegro vivace
Andantino
Allegro ma non troppo

URSULA OPPENS

INTERMISSION

BRAHMS — Symphony No. 4 in E minor, Opus 98

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

American pianist Ursula Oppens, previously heard with the Boston Symphony in contemporary works by Luciano Berio, Elliott Carter, and Lou Harrison, returns as soloist in an elegant Mozart concerto from February 1784, the first in that composer's breathtaking series of twelve piano concertos written in the course of just two years. Seiji Ozawa opens this program with a work by Japanese composer Toru Takemitsu and concludes it with the work that is arguably Brahms's finest achievement in the symphonic form.

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Thursday 'C'—October 13, 8-10:10
Friday 'B'—October 14, 1:30-3:40
Saturday 'A'—October 15, 8-10:10

SEIJI OZAWA conducting
MALCOLM LOWE, violin
ANN PANAGULIAS, soprano
VINSON COLE, tenor
GILLES CACHEMAILLE, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

ALL-BERLIOZ PROGRAM	Overture to *Les Troyens à Carthage* "Royal Hunt and Storm" from *Les Troyens* *Rêverie et caprice*, for violin and orchestra *Messe solennelle* (Boston premiere)

Tuesday 'B'—October 18, 8-9:55

SEIJI OZAWA conducting
URSULA OPPENS, piano

TAKEMITSU	*Tree Line*
MOZART	Piano Concerto No. 14 in E-flat, K.449
BRAHMS	Symphony No. 4

Thursday, November 3, at 10:30 a.m.
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Marc Mandel will discuss the program at 9:30 in Symphony Hall.
Thursday 'C'—November 3, 8-9:55
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Saturday 'B'—November 5, 8-9:55
Tuesday 'B'—November 8, 8-9:55

HEINZ WALLBERG conducting
FRANK PETER ZIMMERMANN, violin

SCHUBERT	Symphony No. 5
MOZART	Violin Concerto No. 3 in G, K.216
BEETHOVEN	Symphony No. 1

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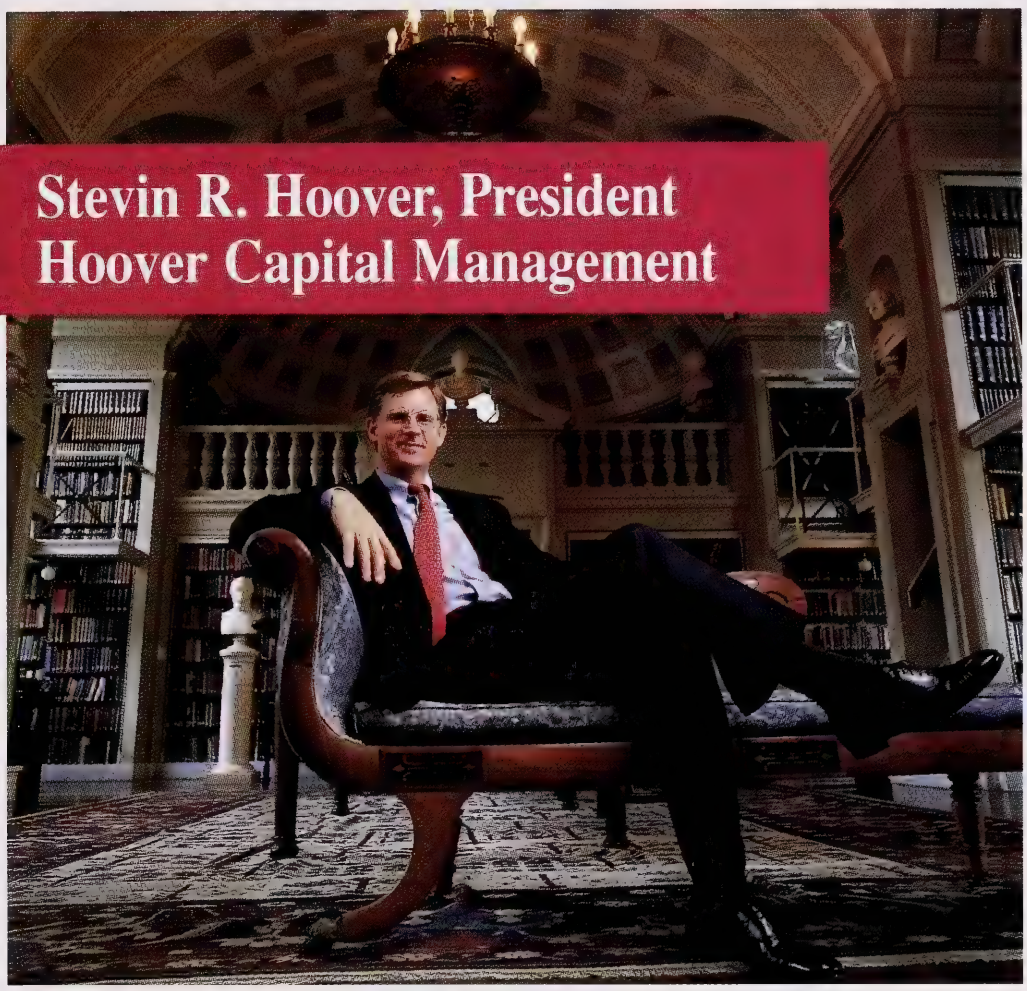
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Seiji Ozawa, *Music Director*
One Hundred and Fourteenth Season, 1994-95

SUPPER CONCERT I

Thursday, October 6, at 6
Saturday, October 8, at 6

VICTOR ROMANUL, violin
TATIANA DIMITRIADES, violin
BURTON FINE, viola
JONATHAN MILLER, cello

BEETHOVEN — String Quartet No. 15 in A minor, Opus 132

Assai sostenuto--Allegro
Allegro ma non tanto
Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart. Molto adagio
Alla Marcia, assai vivace
Allegro appassionato

Please exit to your left for supper following the concert.

Ludwig van Beethoven
String Quartet No. 15 in A minor, Opus 132

Beethoven began working on the A minor quartet while still finishing up its immediate predecessor, Opus 127. His next three works, published as Opus 130, 131, and 132 (though the numbers do not reflect order of composition) are in many respects the most unusual of the entire series, and there has been a tendency to view them as a trilogy, though the composer himself never considered them so. Still, it is clear that during the period of composition he was intensely interested in formal contrapuntal devices, most obviously revealed in the *Grosse Fuge* of Opus 130 and the first-movement fugue of Opus 131. The A minor quartet, too, though it lacks a formal fugue, exploits contrapuntal devices especially in the working out of the basic thematic kernel that appears in the cello at the outset. This motive (heard both right-side up and upside down) seems at first to be simply introductory; once the Allegro gets underway, we may be prepared to forget it. But in fact the Allegro theme is conceived as a counterpoint to the Assai sostenuto of the opening measures, and Beethoven never lets us forget this fact as he reinterprets these materials in various ways throughout the movement. After the grim concentration of the opening movement, Beethoven planned a dance in Menuetto rhythm, Allegro ma non tanto, which also grows out of the contrapuntal combination of ideas (presented together by the two violins after four measures in which all the players offer one of the ideas in unison). The gloomy foreboding is dispelled in a Trio of rustic charm, with bagpipe drones and folklike tunes, but the return to the first part brings with it a sombre, unsmiling countenance.

What follows is one of the most extraordinary movements in all Beethoven—simultaneously an example of his command of musical expression and a practical response to musical antiquarianism. The heading, *Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart* ("Sacred song of thanksgiving to the Deity, in the Lydian mode"), highlights the retrospective element: Beethoven had studied the ancient modes of ecclesiastical plainsong (though he had to remind himself on the original manuscript—since force of habit dies hard—that the Lydian mode involves the scale of F with B-natural instead of B-flat), and he employed that knowledge here, not to recall the past but rather to generate a music of utter timelessness. The hymn appears three times, with variations, alternating with a somewhat faster section in D major, marked *"Neue Kraft fühlend"* ("Feeling renewed strength"), which is itself a kind of variation of an unstated theme, ripe with elaborate ornamental scoring. The last return to the hymn, marked *"Mit innigster Empfindung"* ("With the most intimate feeling") generates a grand climax that is simultaneously rich and austere.

Beethoven did not want to proceed directly from the spiritual elevation of the *Heiliger Dankgesang* to the emotions of a minor-key finale; he chose instead to bring in the sharpest contrast in the form of a march movement (the mundane following the ethereal) in A major. The march itself, which is never completed, links to the finale Allegro appassionato by means of an astonishing, pathetic instrumental recitative at the point where we expect a Trio. The final movement is built from material originally conceived for the Ninth Symphony but not used there. Here it becomes a rondo of great breadth and pathos, avoiding all the cute tricks that make the rondo normally a lighthearted romp. Just before the final Presto, the first violin in top register reiterates the F-E semitone that made up half the opening motto of the first movement, while the cello, in its tense high register, brings in the rondo

theme. Even the turn to A major, for the coda, fails to brighten the taut nervousness of this powerful work.

—Steven Ledbetter

Violinist **Victor Romanul** joined the Boston Symphony Orchestra at the beginning of the 1992 Tanglewood season and was appointed an assistant concertmaster of the orchestra in April 1993. Mr. Romanul began performing at the age of seven. His first teacher was Alfred Krips, former associate concertmaster of the Boston Symphony. He was soloist in Beethoven's Triple Concerto at eleven, and in the Brahms Violin Concerto at thirteen. Subsequently he studied with Ivan Galamian, former BSO concertmaster Joseph Silverstein, and Jascha Heifetz. In 1979 Mr. Romanul won the Pierre Mayer Award for Most Outstanding String Player at the Tanglewood Music Center. In 1981, when he was twenty-one, he joined the Pittsburgh Symphony as associate concertmaster, a position he held for six years, leaving that orchestra in 1987 to perform as a chamber music and solo artist. Mr. Romanul is on the faculty of the Boston Conservatory of Music, where he teaches violin, chamber music, and string pedagogy. His recent activities include the world premiere of the violin concerto by John Clement Adams, as well as numerous chamber music concerts and solo recitals.

Born and raised in New York, **Tatiana Dimitriades** attended the Pre-College Division of the Juilliard School. She earned her bachelor's and master's degrees in music, and an Artist Diploma, from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance. A recipient of the Lili Boulanger Memorial Award, Ms. Dimitriades has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundation Debut Competition in Los Angeles. An active chamber musician, and a member of the Boston Artists' Ensemble, Ms. Dimitriades joined the Boston Symphony Orchestra at the beginning of the 1987-88 season. She is also concertmaster of the Newton Symphony Orchestra, with which she appears often as a concerto soloist, and continues to perform frequently in recital and chamber music throughout New England. Other solo performances have included a recent benefit recital for the Newton Symphony Orchestra with pianist Jonathan Bass, a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York, and an appearance as soloist in the Mendelssohn Violin Concerto at the Grand Teton Music Festival.

BSO violist **Burton Fine** joined the orchestra as a second violinist in 1963 after nine years as a research chemist at the National Space and Aeronautics Administration's Lewis Research Center in Cleveland. At the beginning of his second year with the orchestra he auditioned for and won the position of principal violist; he held that position until the fall of 1994. Born in Philadelphia, Mr. Fine studied violin for four years with Ivan Galamian at the Curtis Institute of Music before entering the University of Pennsylvania, where he earned a B.A. in chemistry. He also holds a doctoral degree in chemistry, from the Illinois Institute of Technology. Mr. Fine has appeared in solo recital at London's Wigmore Hall, and has appeared frequently as soloist on viola and viola d'amore with the Boston Symphony

Orchestra, the Boston Pops Orchestra, and other musical organizations throughout the northeastern United States. He has performed, toured, and recorded extensively with the Boston Symphony Chamber Players. Mr. Fine teaches viola and chamber music at the New England Conservatory of Music; during the summer he teaches at the Tanglewood Music Center and the Boston University Tanglewood Institute. He is the solo violist on the BSO's recording under Seiji Ozawa of Strauss's *Don Quixote* with cellist Yo-Yo Ma on CBS Masterworks and is featured in chamber music recordings on the CRI, Northeastern, and Gunmar labels. Mr. Fine is a member of the Mélisande Trio, which also includes his wife, harpist Susan Miron, and BSO flutist Fenwick Smith.

After attending Pablo Casals' master class at the University of California at Berkeley, **Jonathan Miller** chose to abandon his study of literature there and devote himself completely to the cello, training with Bernard Greenhouse of the Beaux Arts Trio and studying also with Raya Garbousova, Leonard Rose, Harvey Shapiro, and Edgar Lustgarten. Before joining the Boston Symphony in 1971, he was principal cellist of the Juilliard, Hartford, and San Diego symphony orchestras. Mr. Miller has been soloist with the Hartford Symphony, the Boston Pops Orchestra, and the Metropolitan Symphony Orchestra of Boston and has performed in chamber music concerts at Symphony Hall and at Tanglewood. A winner of the Jeunesses Musicales auditions, he toured the United States twice with the New York String Sextet and appeared as a member of the Fine Arts Quartet. Mr. Miller is founder and music director of the Boston Artists' Ensemble, which is now in its fifteenth season. He has taught at the New England Conservatory and the Boston University Tanglewood Institute, and is currently on the faculty of the Boston Conservatory of Music. In June 1990, at the invitation of Mstislav Rostropovich, he appeared as soloist at the American Cello Congress.

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Seiji Ozawa

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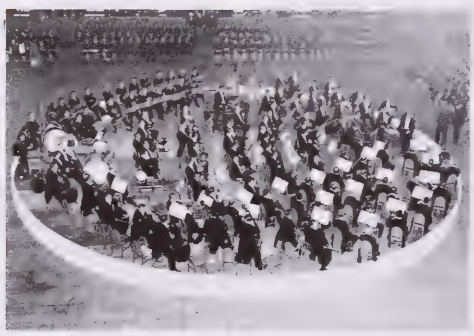
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Commemorating World War II



Boston Symphony Archives

Throughout the 1994-95 season the Boston Symphony Orchestra will be commemorating the 50th anniversary of the end of World War II. To mark this anniversary, the Boston Symphony Orchestra Archives has mounted an exhibition in the two display cases in the Huntington Avenue corridor of the Cohen Wing. The first case holds a display entitled "Silenced Voices: Music Banned by the Nazis," conceived by BSO violist Mark Ludwig, who is mounting a large-scale exhibit under the same name at Brandeis University, sponsored by Brandeis and the Terezín Music Foundation (October 2-November 8).

The second case holds a display entitled "The Boston Symphony Orchestra and World War II," which examines the activities of the BSO and Boston Pops prior to and during the United States involvement in the War. Drawing on photographs, programs, newspaper clippings, and other memorabilia preserved in the Boston Symphony Archives, the exhibit highlights, among other events, the "First Concert Performance in the Western Hemisphere" of Shostakovich's Seventh Symphony, given by the TMC Orchestra at Tanglewood on August 14, 1942 (Toscanini and the NBC Symphony had broadcast the American premiere the previous month); and, pictured here, the War Bond Concert given by Serge Koussevitzky and the BSO at the Boston Garden on December 14, 1944. More than 13,000 people purchased $9,952,122 in war bonds to attend this benefit concert, representing, at the time, the largest amount ever raised at a single indoor orchestral performance in this country.

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Toru Takemitsu in Boston

From October 17 to 26, in conjunction with events marking the 90th anniversary of the Japan Society of Boston, Japanese composer Toru Takemitsu, whose music Seiji Ozawa has programmed frequently with the BSO, will be in residence at the New England Conservatory of Music. Mr. Ozawa and the orchestra will open the BSO concert of Tuesday, October 18, with Takemitsu's *Tree Line*, which they will also perform later this month at the Kennedy Center in Washington, D.C. Events at the New England Conservatory include, on October 19 from 5 to 7 p.m., a showing of Peter Grilli's film "Music for the Movies: Toru Takemitsu," followed by a panel discussion on composing for film; an October 24 panel discussion about Takemitsu and his music at 5 p.m. in Williams Hall, and an all-Takemitsu program that night at 8 p.m. in Jordan Hall. Other Boston-area events include a Harvard Music Department colloquium on October 20, at 4 p.m.; an 8 p.m. Harvard Film Archive screening that night of Akira Kurosawa's film *Dodes'kaden*, with music by Takemitsu; and a day-long symposium on "The Role of the Artist in Contemporary Japan" at Boston's Museum of Fine Arts on Thursday, October 27, from 11 a.m. to 9 p.m. On October 12, prior to his arrival in Boston, the Japanese composer received the prestigious Grawemeyer Award for Music Composition from the University of Louisville.

Orchestrated Events Continue

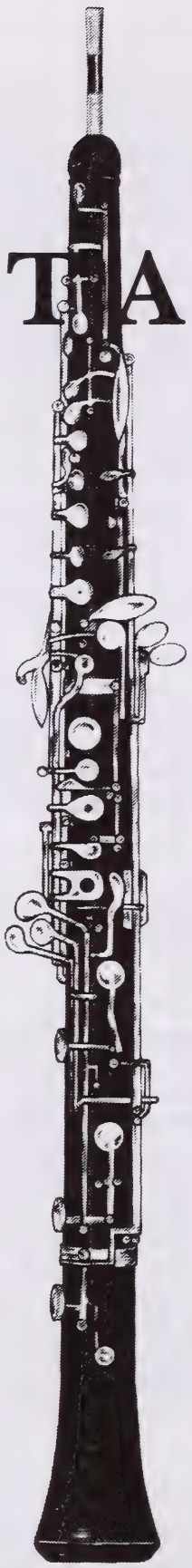
BSO subscribers are invited to discover Orchestrated Events, a multi-performance program conceived by the Boston Symphony Association of Volunteers and inaugurated in January 1994. The fall and winter offerings for the 1994-95 season include a wide variety of musical events, many of them supplemented by meals or refreshments, with music ranging from Renaissance to jazz. The performers are Boston Symphony players and other distinguished members of Boston's musical community who have volunteered their talents and time to support the BSO. Numerous devotees of the orchestra, many of them Trustees or Overseers, are sponsoring and hosting these events, so that all proceeds will directly benefit the Boston Symphony Orchestra. Upcoming events include a "Pumpkin Patch Party" for children, parents, and grandparents at the Concord Museum on Sunday, October 30. Two sessions are scheduled, from noon to 2 p.m. and from 2:30 to 4:30 p.m., and will include a hayride, scavenger hunt, seasonal refreshments, and musical entertainment. On Sunday, November 6, at 3 p.m., BSO cellist Luis Leguía, joined by pianist Carmen Rodriguez-Peralta, will perform classics and music of Latin-American composers in the intimate setting of a contemporary home in Lincoln. On Sunday, December 4, at 4 p.m., celebrate "Christmas in Concord" with the Majestic Brass at Concord's Trinity Episcopal Church. For further information on these or other Orchestrated Events, please call the Volunteer Office at (617) 638-9390.

Seiji Ozawa to Conduct Bach's Cantata No. 137 at Emmanuel Church

On Sunday, October 16, as part of the 10 a.m. service at Emmanuel Church at 15 Newbury Street, Seiji Ozawa will conduct the orchestra and chorus of Emmanuel Music in Bach's Cantata No. 137, *Lobe den Herren*, with soloists Jayne West, Gloria Raymond, Richard Clement, and Mark McSweeney. Under its music director Craig Smith, Emmanuel Music offers the only year-long Bach cantata cycle performed in its liturgical context in this country. Other guest conductors scheduled to lead cantatas this year include John Harbison, Christopher Hogwood, and Helmuth Rilling.

Art Exhibits in the Cabot-Cahners Room

For the twenty-first year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through November 7 is a collection of contemporary Realist landscape, still life, and portrait paintings from the



TAKE NOTE

The precursor of the oboe goes back to antiquity – it was found in Sumeria (2800 B.C.) and was the Jewish *halil*, Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboe* the name which is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • In business, as in the arts, experience and ability are invaluable. Caddell & Byers has earned a most favorable reputation for providing special insurance programs for the musical community in Eastern Massachusetts. In addition, we have built a close working relationship with other areas of the arts • Whatever the special insurance protection challenge, Caddell & Byers will find the solutions you need.

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Cheremeteff Gallery of Boston, which was founded in 1990 and specializes in Russian fine art. The featured artists include Valery Kosorukov, Mikhail Shankov, Andrei Gerasimov, Alexander Yelagin, Albina Akritas, Oleg Shtykhno, and Alexander Danilichev. This will be followed by an exhibit from the Concord Art Association (November 7-December 19). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and fifteen percent of each sale goes to the orchestra. Please contact the Volunteer Office at (617) 638-9390 for further information.

Personal Financial Planning Seminars

The Boston Symphony Orchestra is pleased to continue sponsoring a series of Personal Financial Planning Seminars. For the convenience of our patrons, the seminars will be held at Symphony Hall in conjunction with BSO concerts. Upcoming seminars are scheduled for Friday, November 4, at 11:30 a.m. and Thursday, November 17, at 5:30 p.m. For further information and to make a reservation, please contact Joyce Serwitz, Director of Major Gift Programs, at (617) 538-9273 or Sally Dale at (617) 638-9269.

BSO Members in Concert

Celebrating the orchestra's fiftieth season, Ronald Feldman conducts the Berkshire Symphony in its first program of the 1994-95 season on Saturday, October 15, at 8 p.m. at Tanglewood's new Seiji Ozawa Hall. The program includes Druckman's *Birthday Banquet*, Stravinsky's *Circus Polka*, Peter Maxwell Davies's *An Orkney Wedding, with Sunrise*, with Nancy Tunnicliffe, bagpipes, and Mendelssohn's Symphony No. 3, *Scottish*.

The Hawthorne String Quartet—BSO members Ronan Lefkowitz, Si-Jing Huang, Mark Ludwig, and Sato Knudsen—participate in "Silenced Voices: Music Banned by the Nazis," presented by Brandeis University and the Terezín Music Foundation. On Sunday, October 16, at 3 p.m., at Brandeis's Slosberg Recital Hall, the ensemble performs music of Haas, Klein, Krása, and Ullmann as part of a multi-media presentation about chamber music composed at the Theresienstadt concentration camp. Also as part of this series, on Tuesday, November 1, at 7:30 p.m., BSO members Fenwick Smith, flute, Keisuke Wakao, oboe, Richard Ranti, bassoon, and Jonathan Menkis, horn, with clarinetist Julie Vaverka, offer a program of chamber music for winds at Rapaporte Treasure Hall in the Brandeis University Library. Admission is free.

Harry Ellis Dickson conducts the Boston Classical Orchestra on Friday, October 28, at 8 p.m. and Sunday, October 30, at 3 p.m. at Faneuil Hall. BSO harpist Sarah Schuster Ericsson is guest soloist in Handel's Harp Concerto in B-flat, on a program also including the overture to Mozart's *Il re pastore* and Serenade No. 1 in D. For information about season subscriptions or single tickets, call (617) 426-2387.

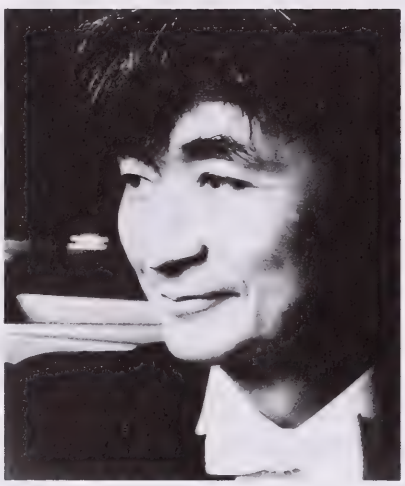
BSO flutist Fenwick Smith and BSO harpist Sarah Schuster Ericsson will be soloists in Mozart's Concerto for Flute and Harp with the Wellesley Symphony under Max Hobart's direction on Sunday, November 6, at 3 p.m. as part of a program also including works by Prokofiev, Ives, and Tchaikovsky. Tickets are $10 ($7 students and seniors). For more information, call (617) 235-0561.

Ronald Knudsen opens the Newton Symphony Orchestra's 1994-95 season of four concerts with a program including Bizet's Symphony in C, Ravel's Piano Concerto in G with soloist Soojin Ahn, and Rimsky-Korsakov's *Capriccio espagnol* on Sunday, November 6, at 7:30 p.m. at Aquinas College in Newton. Tickets are $16 and $13. For information about subscriptions or single tickets, call (617) 965-2555.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling the Symphony Hall switchboard at (617) 266-1492 during business hours. You may also leave your ticket information on the Resale Line at (617) 638-9426 at any time. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

SEIJI OZAWA



Seiji Ozawa is now in his twenty-second season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on four occasions since 1978, most recently in December 1989, as part of a tour that also included the BSO's first concerts in Hong Kong. Another tour to Hong Kong and Japan is scheduled for December 1994. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour to the midwestern United States in March 1983, and an eight-city tour spanning the continent in the spring of 1991.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, and the Toronto Symphony, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers

beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies (the Third and Sixth having been recorded for future release), Mahler's *Kindertotenlieder* with Jessye Norman, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. Recordings on Deutsche Grammophon include violin concertos of Bartók and Moret with Anne-Sophie Mutter; concertos by Shostakovich and Schumann with violinist Gidon Kremer (October release); Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's opera *Pique Dame*, with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem* (November release), with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1994-95



First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Victor Romanul
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Harvey Seigel

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Catherine French

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Jerome Rosen

Ronan Lefkowitz

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

Violas

Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Burton Fine
Acting Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

‡Mark Ludwig

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Luis Leguía
Robert Bradford Newman chair

Carol Procter
Lillian and Nathan R. Miller chair

*Ronald Feldman
Charles and JoAnne Dickinson chair

*Jerome Patterson

*Jonathan Miller

*Owen Young
John F. Cogan, Jr., and Mary Cornille chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair

*Robert Olson

*James Orleans

*Todd Seeber

*John Stovall

*Dennis Roy

**Participating in a system of rotated seating*

‡*On sabbatical leave*

Flutes

Principal
Walter Piston chair,
endowed in perpetuity in 1970

Fenwick Smith
Myra and Robert Kraft chair,
endowed in perpetuity in 1981

Elizabeth Ostling
Assistant Principal
Marian Gray Lewis chair,
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Piccolo

Geralyn Coticone
Evelyn and C. Charles Marran
chair, endowed in perpetuity in 1979

Oboes

Alfred Genovese
Principal
Mildred B. Remis chair,
endowed in perpetuity in 1975

Wayne Rapier

Keisuke Wakao
Assistant Principal

English Horn

Robert Sheena
Beranek chair,
fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair,
endowed in perpetuity in 1977

Thomas Martin
Associate Principal & E-flat clarinet

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet
Krentzman chair

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair,
endowed in perpetuity in 1974

Roland Small

Richard Ranti
Associate Principal

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

Charles Kavalovski
Principal
Helen Sagoff Slosberg chair,
endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair

Daniel Katzen
Elizabeth B. Storer chair

Jay Wadenpfuhl

Richard Mackey

Jonathan Menkis

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair,
endowed in perpetuity in 1977

Peter Chapman
Ford H. Cooper chair

Timothy Morrison
Associate Principal

Thomas Rolfs

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair,
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Norman Bolter

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz
Margaret and William C.
Rousseau chair

Timpani

Everett Firth
Sylvia Shippen Wells chair,
endowed in perpetuity in 1974

Percussion

Thomas Gauger
Peter and Anne Brooke chair,
fully funded in perpetuity

Frank Epstein
Peter Andrew Lurie chair

J. William Hudgins

Timothy Genis
Assistant Timpanist

Harps

Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Sarah Schuster Ericsson

Librarians

Marshall Burlingame
Principal

William Shisler

James Harper

Assistant Conductors

Thomas Dausgaard
Elizabeth and Allen Z. Kluchman chair

David Wroe
Anna E. Finnerty chair
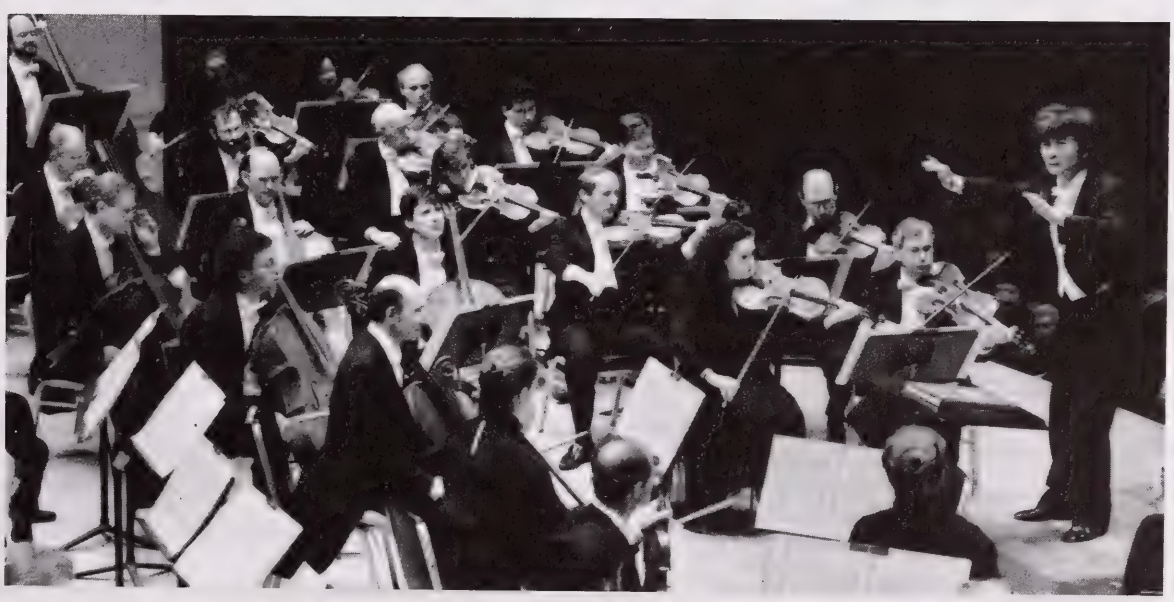
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Berlioz's Letters

by Peter Bloom

Seiji Ozawa and the Boston Symphony Orchestra perform music of Hector Berlioz this week, and during the last two weeks of November.

With his frequent and stirring performances of both well-known and lesser-known works of Berlioz, Seiji Ozawa has traversed the field cultivated by his distinguished predecessors at the helm of the Boston Symphony Orchestra and has moved to a plane beyond. Monteux, Koussevitzky, and Munch were all three eminent Berliozians. Munch conducted a "Berlioz Season" in 1953-54, on the 150th anniversary of the composer's birth (featuring *Harold en Italie*, the *Requiem*, *Roméo et Juliette*, *La Damnation de Faust*, and *L'Enfance du Christ*); he accepted the presidency of a Berlioz Society established in Boston in that year; and he directed a special Berlioz Festival at Tanglewood in the summer of 1954. Had he known the work, he would presumably have undertaken to give in Boston Berlioz's recently rediscovered *Messe solennelle*, the youthful work being heard this season that shows occasional sparks of the composer's originality and genius and helps us to know more fully who he was. Would he have gone so far as to take the orchestra on tour to Japan to give eleven concerts *all* of which are all- or nearly-all Berlioz, as Seiji Ozawa will do in December? This represents a commitment to the great French composer that Berliozians worldwide can only find gratifying.

That Berlioz enthusiasm in America found a home in Boston has had some important consequences for professional students of Berlioz's life and work. As readers of this program book are aware, Berlioz wrote an autobiography (*Mémoires de Hector Berlioz*) that is a rich source of information about the composer's family, friends, loves, and inspirations. (Without the *Mémoires*, Steven Ledbetter and I would find it far more difficult to comment on the meaning of much of Berlioz's music!) Berlioz also wrote nearly a thousand concert and book reviews for Parisian newspapers and magazines and published roughly a third of these, sometimes considerably revised, in four books entitled *Voyage musical en Allemagne et en Italie* ("Musical Travels in Germany and Italy," later incorporated into the *Mémoires*); *Les Soirées de l'orchestre* ("Evenings with the Orchestra"), *Les Grotesques de la musique* ("Musical Grotesqueries," or "Droll Tales"), and *A Travers chants* (an untranslatable title which one might render as "Through Fields of Song"). These, too, are broadly instructive of the composer's tastes and talents. Less widely available, though perhaps even more informative, are the roughly 4,000 private letters of the composer that have been preserved and that are now being published in a complete critical edition. (Other partial collections were published many years ago; limited selections are available in English translation.) This is what brings us to Boston, for it is here—more properly across the river in Cambridge—that one of the most important private collectors of Berlioz's autograph letters was a longtime resident.

Assistant to a professor of engineering at Harvard, wife of a chemist at Lever Brothers, and friend of the Boston Symphony, Sara Chaloner Wiswell (Mrs. Henry C.) Fenderson became fascinated by Berlioz on listening to Charles Munch's frequent performances of his music at Symphony Hall. And she became a true devotee on reading Jacques Barzun's monumental biography, *Berlioz and the Romantic Century*, which first appeared from Little Brown, in Boston, in 1950. A thoughtful gift from her husband—the autograph of a letter Berlioz wrote to the woman who inspired his work on *Les Troyens*, Franz Liszt's companion the Princess Caroline Sayn-Wittgenstein—determined Sarah Fenderson to build a larger collection of such letters for herself. She discussed her interest in Berlioz with, among others, Boaz Piller, a bassoonist in the BSO from 1916 to 1952, who was apparently an equally ardent enthusiast. And as her

collection grew, she came to know some of the prime movers of the modern Berlioz revival: not only Mr. Barzun, but Hugh Macdonald (editor of the authoritative collected works, the *New Berlioz Edition*) and David Cairns (translator of the *Mémoires* and author of a radiant new biography of the composer). I was fortunate to know Sarah Fenderson in her later years and to profit from a number of private showings of her collection, which was her pride and joy or, as she used to put it, her "life's work." She died at the Belmont Manor Nursing Home, at age eighty-eight, on June 21, 1989.

Sarah Fenderson's collection consisted of a number of first printed editions of Berlioz's scores and books, several autograph album leaves (one, of the theme of the second movement of the *Symphonie fantastique*, was reproduced in the BSO program book of mid-February 1978, along with four pages of the manuscript of Berlioz's *Mémoires*, which Mrs. Fenderson also owned), and, most importantly, sixty-seven autograph letters addressed variously to family, friends, professional acquaintances, and colleagues. These treasures, by provisions Mrs. Fenderson had carefully made years prior to her death, were donated to the Pierpont Morgan Library in New York City, where they now form a part of a most illustrious permanent collection. Copies of all the letters were made available to the scholars preparing the critical edition of Berlioz's correspondence, published by Flammarion in Paris under the editorship of



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Pierre Citron, now Professor Emeritus of French Literature at the Sorbonne. Five volumes have so far appeared, taking us from the composer's youth in the early part of the century through the summer of 1859 (after the completion of *Les Troyens*). Three further volumes are in preparation: two will take us to the composer's death in 1869, and a third, a supplement, will include the many letters to have surfaced since the edition began in 1972.

The very first letter of Berlioz's that has been preserved is amusing, but in hindsight one sees how very different its composer's thoughts about music became in a few short years. On March 25, 1819, the sixteen-year-old son of a learned country doctor attempted to peddle to a Parisian music publisher a *potpourri concertant* on Italian melodies for flute, horn, two violins, viola, and bass. He asked in return for his work not a fee, but only several copies of the printed score and parts. The publisher did not bite. Years later Berlioz would denigrate such derivative compositions, of course, would eschew writing this sort of mixed chamber music, and would hesitate to have any work of his published before he had had a chance to direct it himself and to correct possible errors and miscalculations that might tend to sully his reputation.

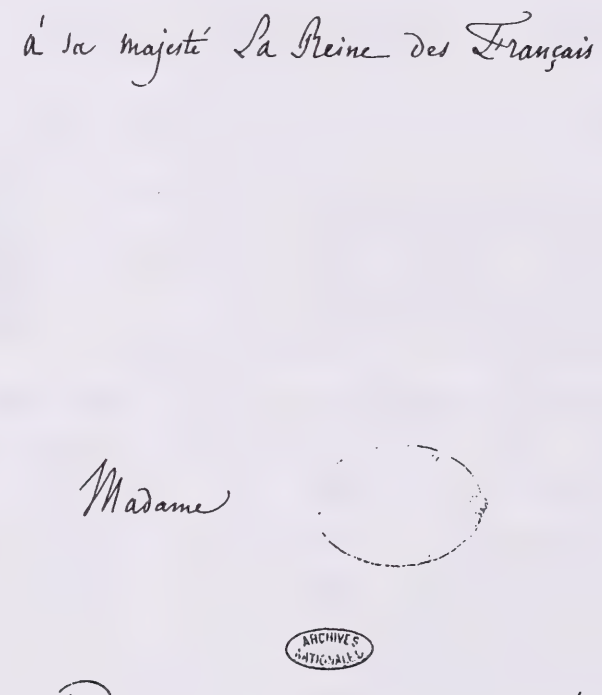
The very last letter to be published, written by the fifty-six-year-old composer from Baden-Baden on August 26, 1859, and addressed to his favorite sister Adèle, is far more indicative of his then state-of-being. Berlioz was about to conduct a concert at this celebrated watering place where he had been a regular summer visitor since 1856, and hoped that his sister would attend. (Over the years members of his family rarely heard Berlioz's concerts and learned almost nothing of his musical personality—a symptom of Berlioz's mixed reception at home.) He was exalted by hearing excerpts from acts I and IV of *Les Troyens* (sadly, the complete opera was never staged during his lifetime); and he was especially thrilled by the singing of Pauline Viardot, the acclaimed singer—also a fine pianist and a composer—who was close to Berlioz at the time and offered him much valuable musical advice.

He closed the letter to his sister by speaking of Marie Récio, whom he had married after the death of Harriet Smithson, the celebrated Irish actress, and unknowing inspiration for the *Symphonie fantastique*, who became Berlioz's first wife after a tumultuous courtship, in 1833. "Marie sends along her warm regards," Berlioz wrote to Adèle; "she, too, is very happy with our charming stay in Baden, with the waters and with the woods, but I can't say with the dancing because, to her great regret, I forced her to miss the last ball: she had wanted to come with me to Carlsruhe where I had to go for three days of rehearsal." The apparently tender affection Berlioz shows for Marie here is worth noting: in his *Mémoires* (of whose existence she may never have known) Berlioz mentions his second wife not at all, except by allusion to her apparently modest talents as a singer. Others who left descriptions of her—among them Richard Wagner, *that* model husband—suggest that she was something of a parsimonious shrew. Yet Marie was Berlioz's faithful companion for nearly twenty-two years. That she managed his financial affairs was something for which the composer might well have been grateful, since his means were often more restrained than his musical conceptions. When she died, of a sudden heart attack, in 1862, he found himself distraught and terribly alone. For an accurate view of Berlioz's second wife, then, a close reading of the letters coupled with a sensitivity to the characteristic role of the nineteenth-century French woman is highly desirable and rather overdue.

One of the letters in the Fenderson collection, dated January 4, 1845, is addressed to the poet of *Les Nuits d'été*, Théophile Gautier, Berlioz's close friend and a fellow journalist for the daily Parisian press. Not for the first time, Berlioz here urges his colleague to publicize the concert Berlioz was going to give two weeks later at the Cirque Olympique, with works by Puccini, Gluck, Beethoven, and himself. "Save half a column of your Monday article to speak of the *magnificence* of the occasion, of the *concert hall*, of the *lighting*, of the *heating*, of the *draperies*, the *carpets*, the *decorative*

shrubbery, the *three hundred fifty* musicians, the second act of *Orphée* [. . .] the excerpts from my *Requiem*, and my new overture *La Tour de Nice* [now known as *Le Corsaire*]; give it your all; speak of an earthquake, and of the *ladies' toilettes* which will be visible *up to the knee* [because of the spacious, graduated seating], etc., etc." Gautier dutifully followed orders and wrote in *La Presse* of the three-hundred-fifty-man "army of General Berlioz" that would begin the new year's concert season with all the brilliance and splendor of which modern music-making was capable. Here we see Berlioz the impresario, "stroking" the press as he would earlier have stroked the players.

Another of Mrs. Fenderson's letters was apparently offered to her by Charles Munch through the intermediacy of Boaz Piller. It is dated September 24, 1866, and addressed to the publisher Gustav Heinze in Leipzig, who was then bringing out the vocal score of Berlioz's arrangement of *Orphée* by Gluck (always one of Berlioz's heroes). At the time Berlioz was directing the rehearsals at the Paris Opéra of Gluck's



à Sa majesté La Reine des Français

Madame

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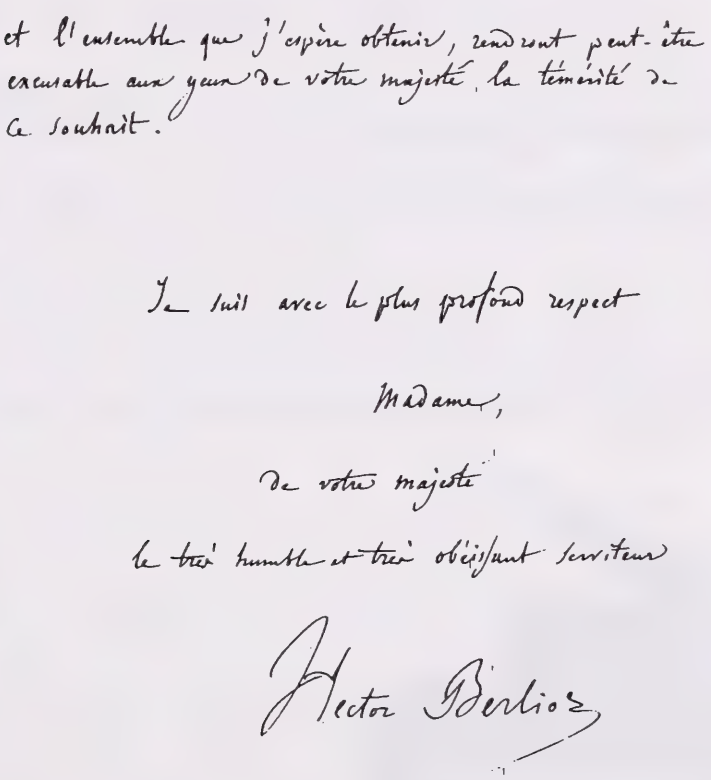
Permettez moi de mettre sous les yeux de votre majesté le livret de mon nouvel ouvrage : La Damnation de Faust opéra-Légende en quatre actes. Je serai bien heureux s'il peut offrir assez d'intérêt à votre majesté pour qu'elle daigne honorer de sa présence l'exécution qui en sera faite sous ma direction au théâtre de l'opéra-comique le Dimanche 29 nov: à 1 heure ½.

Le choix des sujets chargés des parties principales, l'importance des masses mises en œuvre,

Letter of Berlioz, dated 17 November 1846, addressed to "Sa Majesté La Reine des Français" ("Her Majesty the Queen of the French"), Marie-Amélie (de Bourbon-Sicile)—the wife of Louis-Philippe, King of the French (Paris, Archives Nationales, F21 1048)

Alceste: "It is sublime in the *true* dramatic genre, beyond anything imaginable. Gluck is a colossus, a demigod."

Mrs. Fenderson possessed several "business" letters that Berlioz wrote and even signed for Harriet Smithson, who knew little French at the time. It is in a letter to Franz Liszt, written immediately after his marriage, that we read of Miss Smithson, whose theatrical reputation was dimmed by charges of loose morals, as "*vierge, tout ce qu'il y a de plus vierge*"—that is, pure as the driven snow. (Scholarly objectivity requires us to mention, of course, that she was a fine actress.) And Mrs. Fenderson possessed fourteen letters that Berlioz wrote over the years to his brother-in-law, Camille Pal, a judge in Grenoble, who handled many of the composer's financial affairs as they pertained to the properties he had inherited from his father in his home district of the Isère. In one of these, dated November 4, 1865, he expresses dismay at not receiving payment from one of his creditors, for he was counting on investing the pro-



et l'ensemble que j'espère obtenir, rendront peut-être excusable aux yeux de votre majesté, la témérité de ce souhait.

Je suis avec le plus profond respect

Madame,

de votre majesté

le très humble et très obéissant serviteur

Hector Berlioz

rue de Provence 61
17 nov: 1846

Madam, Kindly permit me to submit to Your Majesty's gracious notice the libretto of my new composition: *La Damnation de Faust*, Opéra-Légende in four acts. I will be very pleased if it should be of sufficient interest for Your Majesty to deign to honor by her presence the performance of the work which will take place, under my direction, at the Theater of the Opéra-Comique, on Sunday, 29 November at 1:45 p.m. The excellence of the artists charged with the principal roles, the grandeur of the performing forces, and the cooperation I hope to achieve will perhaps exonerate me in Your Majesty's eyes for the temerity of my solicitation. I am, Madam, with the deepest respect, your Majesty's most humble and obedient servant.

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ceeds and receiving interest as of January 1866. Here and elsewhere, especially in recently published letters to his family, we find Berlioz rather more concerned with monetary matters than we might have imagined the passionate composer of *Roméo et Juliette* to be.

The letters of the famous have over the years accrued enormous value. A one-page letter of Berlioz's, with a signature, is now worth roughly $1,000. For a five-line note of Verdi's, with signature, the Metropolitan Opera is currently asking $6,500 (the Met's gift does admittedly come with a frame). That a single piece of paper can have such worth has not escaped the notice of swindlers, of course, and forgery is an ever-present danger. Mrs. Fenderson did not, alas, escape the trials of such trickery. Sometime in the 1970s she purchased the autograph of a letter dated March 30, 1843. When she sent a copy to the editor of Berlioz's correspondence, Professor Citron, he replied, in absolutely impeccable and convincing English, that the letter was a forgery. (A number of Berlioz forgeries are indeed in circulation.) Mrs. Fenderson thus returned the letter to the dealer from whom she had purchased it and received a refund. She soon had second thoughts, however, and argued the case of the letter's authenticity with a depth of knowledge—of Berlioz's hand and writing materials, as well as of his life and work—every bit the equal of that of the eminent French scholar. In a series of letters, with charts and photocopies, she showed how the script and phraseology of the "forgery" were in fact identical to other contemporary letters of unquestionable authenticity. In that March 30th letter, for example, the writer speaks of traveling in Germany with trunks full of scores and parts "which weigh 500 pounds," adding, "You see that I do not write 'light' music." This is the sort of pun Berlioz was quite apt to make. Still, Professor Citron was not persuaded. The letter does not appear in Berlioz's *Correspondance générale*.

Gustave Flaubert, who had a fleeting personal acquaintance with Berlioz, wrote to his niece Caroline of the *Correspondance inédite*, the first published volume of Berlioz's letters, brought out in Paris by Calmann-Lévy in 1879 and devoured immediately, it seems, by the author of *Madame Bovary* (I quote from Francis Steegmuller's translation, published in 1982):

> Reading Berlioz's *Unpublished Correspondence* has revived me. Read it, I beg you. There's a man for you! and a true artist! What a hatred of mediocrity! What marvelous anger against the vile bourgeois! What scorn for "Them"! It beats Balzac's letters hollow! I'm no longer surprised that we found each other so congenial. Would I had known him better! I'd have *adored* him!

Sarah Fenderson did not "adore" Berlioz. But she admired the breadth of his learning and the conviction of his music. She also admired the pure majesty of his handwriting, of which I give a sample in the facsimile reproduced on pages 16 and 17—this a letter addressed to the Queen, Louis-Philippe's wife, which I was able to locate in the French National Archives (it is noted in Berlioz's published correspondence but its text is not reproduced). It is an invitation to the first performance of *La Damnation de Faust*, which took place on December 6, 1848. The reception of that work was as grotesque as the writing here is graceful. That *The Damnation of Faust* is now considered one of the treasures of the repertory is of course due to the efforts of such modern champions of Berlioz as Seiji Ozawa. But it is also due to the efforts of such individuals as Sarah Fenderson, who not only collected the letters, but knew, with Auden, that "whoever wants to know the nineteenth century music know Berlioz."

—Peter Bloom

Peter Bloom, an editor and member of the advisory panel of the *New Berlioz Edition*, is Professor of Music at Smith College in Northampton, Massachusetts.

The sun setting is no less beautiful than the sun rising.



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Overture to *Les Troyens à Carthage*

"Royal Hunt and Storm," from *Les Troyens*
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Rêverie et caprice, for violin and orchestra, Opus 8
MALCOLM LOWE

INTERMISSION

Messe solennelle (Boston premiere)

Introduction	Resurrexit
Kyrie	Motet pour l'offertoire
Gloria	(Qui similis tui)
Gratias	Sanctus
Quoniam	O salutaris
Credo	Agnus Dei
Incarnatus	Domine salvum
Crucifixus	

ANN PANAGULIAS, soprano
VINSON COLE, tenor
GILLES CACHEMAILLE, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Hector Berlioz, *Messe solennelle*, edited for the New Berlioz Edition by Hugh Macdonald.
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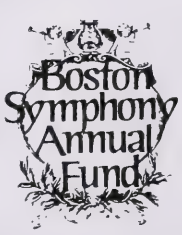
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Hector Berlioz
Overture to *Les Troyens à Carthage*
"Royal Hunt and Storm," from *Les Troyens*
Rêverie et caprice, for violin and orchestra, Opus 8



Louis-Hector Berlioz was born at La Côte-Saint-André, Isère, France, on December 11, 1803, and died in Paris on March 8, 1869. He composed his opera Les Troyens *between 1855 and 1858; the first performance of the second part only, "The Trojans at Carthage," which included its own overture (receiving its first BSO performances this week) as well as the "Royal Hunt and Storm" sequence, took place in Paris on November 4, 1863. The orchestra called for in the opera includes two flutes and piccolo, two oboes, two clarinets, four bassoons, four horns, two cornets, two trumpets, three trombones, ophicleide (played here by tuba), timpani, bass drum, and strings. The "Royal Hunt and Storm" also requires two more sets of timpani offstage, and a chorus of sopranos and altos (identified by Berlioz as "nymphs"), tenors ("forest creatures"), and basses ("fauns").*

Berlioz was not able to enjoy the success he deserved from his masterful opera *Les Troyens*, which was never performed complete in his own lifetime and which suffered from a number of false conceptions as to its length and stageworthiness until the last decade or two, when it was finally performed complete and recorded, so that everyone could hear. It was, so rumor went, too large, too complex, too long for regular performances. The two portions of the opera, it was said, would have to be given on separate nights—and this was in fact done with the few performances that the opera had at all

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until Colin Davis's production at Covent Garden in 1969, the first ever given complete as Berlioz intended, on a single day, showing conclusively that the two parts, "The Sack of Troy" and "The Trojans at Carthage," made a singularly engrossing and not overlong evening. It took 100 years from the date of the composer's death to establish this simple fact.

The opera is epic in every sense of the word—in the source of the libretto (Virgil's *Aeneid*, a book Berlioz had known and loved since childhood), in the scope of the events depicted in the libretto (the fall of Troy in the first two acts and the tragedy of Dido in the last three), the grandeur of the stage images, and the nobility and color of Berlioz's music.

Before the full performance in 1969, *Les Troyens* was most often performed over two evenings as "The Sack of Troy" and "The Trojans in Carthage." Berlioz himself had published the work in a vocal score demonstrating his intention that it be a single evening's five-act opera, but he was forced to accede to the split into two parts in order to hear any of it at all. The last three acts, billed as *Les Troyens à Carthage*, were given a run of twenty-one performances beginning on November 4, 1863; following the opening night, however, the score was subjected to disfiguring cuts, including omission of the pantomime scene known as the "Royal Hunt and Storm." In a forest near Carthage, water-nymphs dart about a pool, but disperse at the sounds of an approaching hunt. Dido and Aeneas are driven to take refuge in a cave by a sudden violent storm that catches them unawares. It is there that they consummate their love, while the music of the storm raging outside symbolizes as well the passions of the two leading characters. The abridged form of the opera was a moderate success and ran for more than twenty performances, but the pantomime was regarded as "too symphonic" for an opera, which made it an affront to the audience! It was eliminated—over Berlioz's objections, to be sure—before the second performance.

* * * * *

Berlioz composed the Rêverie et caprice *in early 1841, drawing upon a cavatina withdrawn from his opera "Benvenuto Cellini." The first performance took place in the Salle Vivienne, Paris, on February 1, 1842. These are the first performances by the Boston Symphony Orchestra. In addition to the solo violin, the score calls for flute and piccolo, two oboes, two clarinets, two bassoons, two horns, and strings.*

During the 1840s, Berlioz increasingly turned to conducting his own music, partly because he had learned that he could not trust the skill or musical understanding of other conductors with his unfamiliar music, and partly as a way of getting the music performed at all. His concerts, when they did not consist of a single large work like the *Requiem*, were made up of a mixture of vocal and instrumental pieces, often featuring a favorite soloist to help attract an audience. In order to have repertory for these presentations, Berlioz made rearrangements of some of his older works that had either never been performed or that deserved another chance before the public. Such was the origin of the *Rêverie et Caprice*.

Between 1836 and 1838 Berlioz had composed his opera *Benvenuto Cellini*, for which he had managed that most sought-after of arrangements, a production at the Opéra. The experience proved to be a torment, however, as many of the participants refused to take the work seriously on account of its novelty and the musical challenges it posed. In his memoirs, Berlioz describes the events that went on at rehearsals with an ironic humor, but it is clear that he found the behavior of most of the singers, the conductor, the chorus, and the orchestra—not to mention the complete lack of support from the managing director of the institution—a severe drain on his energy. After just three performances the tenor withdrew from the production, and the management declared that this was a demonstration of the work's failure. Berlioz never again had access to that company.

During the rehearsal period, Berlioz had, at the request of Madame Dorus-Gras, the soprano playing Teresa, replaced her first-act cavatina, "Ah, que l'amour une fois dans le coeur," with a new number better suiting her taste. This left him with an unused, unheard composition. In 1841, while planning pieces for his concerts, it occurred to him to write something that might feature the concertmaster of whatever orchestra he was conducting. He converted the discarded cavatina into a short composition for violin and orchestra.

Berlioz created the work originally for the Belgian violinist Alexandre Artôt, who was the concertmaster of his Paris concert on February 1, 1842, and who, with his Parisian elegance, was a popular soloist. (The following year he became one of the first violin virtuosos to tour America, though his tour was cut short by the first signs of the lung disease from which he died, at the age of thirty, in 1845.) Later many of the great violinists of mid-century played the *Rêverie et caprice* under the composer's direction; the list included Ferdinand David in Leipzig (for whom Mendelssohn had composed his violin concerto), Joseph Joachim, and Henri Wieniawski. The *Rêverie et caprice* challenges the soloist with frequent, impulsive changes of character and tempo, a lingering indication of the origin of this music in the quicksilver world of opera. The original cavatina melody appears, following a brief introduction, in a songful passage for the solo violin over lightly scored strings. The contrasting "Caprice" is marked Allegro vivace, but it is filled with sudden brief changes of speed, pauses, delays, rushing ahead, to characterize the very idea of the capricious. A brief hint—only a few bars—of development culminates in a more fully scored restatement of the "Rêverie" and a fuller "Caprice," each part made more virtuosic than before.

—Steven Ledbetter

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Tempted by a Serpent

by Douglas Yeo

BSO bass trombonist Douglas Yeo plays the serpent in this week's performances of Berlioz's "Messe solennelle."

Now and then, the Boston Symphony Orchestra undertakes a work that requires an instrument that falls outside the traditional orchestral palette. Mozart's use of the basset horn (a member of the clarinet family) in his *Requiem* comes to mind, as does Wagner's scoring for bass trumpet, contrabass trombone, and Wagner tuba (played by horn players) in his *Ring* cycle. Holst calls for a bass oboe (not an English horn) in *The Planets*, and Mahler utilizes an offstage posthorn (a small valveless member of the horn family) in his Third Symphony. More or less "authentic" performances of some works of Bach bring the viola d'amore to the stage, while Richard Strauss wrote for a tenor tuba to portray Sancho Panza in his *Don Quixote*.

But of all the unusual and unfamiliar instruments that are called for in the symphony orchestra, there is one that is being heard in a Boston Symphony concert this month for the first time. Berlioz's *Messe solennelle*, a newly discovered work receiving its first Boston performances with the BSO here in Symphony Hall on October 13, 14, and 15 (with further BSO performances scheduled in New York's Avery Fisher Hall on October 21 and in Tokyo on December 8) will bring to listeners one of the most exotic and intriguing of musical instruments—the serpent.

There is perhaps no instrument that more accurately lives up to its name than the serpent. For a close look, observe the beautiful eighteenth-century serpent owned by the Boston Symphony and displayed in the Casadesus Musical Instrument Collection in Higginson Hall (near the gift shop). It is an approximately eight-foot-long conical instrument of wood covered with leather, played with a cup-shaped mouthpiece usually of ivory or horn and tortuously coiled in a way that gives it its self-evident name.



Members of the United Serpents Grande Band at the First International Serpent Festival in 1989

The serpent was invented in 1590 by a Frenchman, Edmé Guillaume, making it one of the oldest instruments currently in use today. Conceived as the bass member of the cornett family (the group of instruments—including the cornett, bass horn, serpent, and ophicleide—that preceded today's modern keyed brass instruments), the serpent immediately found a home accompanying the plainsong of the Church. It became popularized in England in the eighteenth century where, in addition to being used in church services, it became the bass of the military wind band.

The serpent has a tone quality unlike any instrument in the modern orchestra. When played loudly, its powerful sound carries easily and with authority; quietly, it blends well with bassoons and voices. But with only six open holes and no keys, the serpent lives up to its name in more than just its appearance—it is as treacherous as its namesake from the Garden of Eden. While numerous fingering charts for the serpent have been published, no printed matter can disguise the fact that playing the serpent is an inexact science at best, relying on the steady lip of the performer to get a firm grip on the intonation of any given note.

Since it was the best bass wind instrument available at the time, many composers wrote for the serpent as late as the early nineteenth century. Wagner's *Rienzi* and *Love Feast of the Apostles*, Rossini's *Siege of Corinth*, and Verdi's *Sicilian Vespers* all utilize the serpent, while Mendelssohn's oratorio *St. Paul* probably represents its most effective orchestral use.

Berlioz's writing for the serpent is at once curious and fascinating. In the *Messe solennelle*, an early work dating from 1825, Berlioz writes for three now obsolete instruments—buccin (in the Kyrie), ophicleide (in the Resurrexit), and serpent (in the Agnus Dei, if only at the very end). All three are precursors to today's modern orchestral tuba. According to the Grove Dictionary, there is no known buccin to have survived today. (Respighi also wrote for buccine in his *Pines of Rome*; he evidently was hoping for a performance with recreations of ancient Roman instruments, which are different from the buccin for which Berlioz wrote.) But from descriptions in literature, we know it was a four-foot-long brass instrument created during the French Revolution and used for outdoor music. The ophicleide, invented in 1821, takes its name from the Greek "*ophis*," meaning a serpent, and "*kleis*," as in a cover or stopper—literally a keyed serpent. Being constructed entirely of metal and being upright, however, the ophicleide is closer to the modern baritone horn than the serpent it quickly replaced.

In the *Messe*, Berlioz utilizes each instrument for its known strengths—the buccin for a powerful middle register, the ophicleide for dexterity in the low range, and the serpent for its ability to blend with woodwinds and voices. In these performances, the parts for the buccin and ophicleide are being performed on a baritone horn by the BSO's tuba player, Chester Schmitz. But since there is no suitable modern alternative for the serpent, I decided to do the only sensible thing—I yielded to temptation and purchased a serpent!

The unique timbre of the serpent was again used by Berlioz in his *Symphonie fantastique*, where in the original manuscript (1830) of the fifth movement, he called for the use of an ophicleide and a serpent to play the *Dies irae* melody which is nowadays played on two bass tubas. The continued refinement of the ophicleide, and the development of the tuba (patented in 1835) which soon took its rightful place as the bass of the brass family, caused Berlioz to have a change of mind regarding the serpent: in the first printed edition of 1845, the serpent has been replaced by a second ophicleide. In his *Grand traite d'instrumentation* of 1843, Berlioz had become more ambivalent toward the serpent, writing, with characteristic hyperbole: "The truly barbaric tone of this instrument would be much better suited for the bloody cult of the Druids than for that of the Catholic church, where it is still in use . . . Only one case is to be excepted: masses for the dead, where the serpent serves to double the dreadful choir of the *Dies*

irae. Here its cold and awful blaring is doubtless appropriate; it even seems to assume a character of mournful poetry when accompanying this text, imbued with all the horrors of death and the revenge of an irate God."

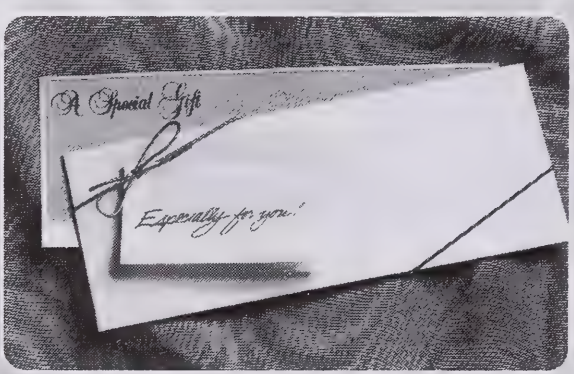
Others, however, did not share Berlioz's later depreciation of the serpent. A writer in the *Musical World* in 1841 said, ". . . thus the fine quality of tone of the serpent may, henceforth, be available in the orchestra, and the hog-song of the ophicleide will, we fervently hope, be speedily tacitted or banished altogether." Philip Palmer, a present-day serpentist (who recently commissioned a copy of the largest serpent known to be in existence, a sixteen-foot-long monster dubbed "The Anaconda"), sums up the situation eloquently in his article "In Defense of the Serpent" in the 1990 *Historic Brass Society Journal*: "While the serpent does, in this writer's opinion, present the greatest challenge of any Western instrument, it is by no means impossible to conquer its idiosyncrasies; and the result is an added resource for the performance of old music. Not only is the distinctive tone of the serpent capable of contributing greatly to instrumental ensembles and choral accompaniment, it also possesses a visual appeal to audiences second to no other instrument, past or present. The defense rests."

Douglas Yeo joined the Boston Symphony as bass trombonist in 1985. His serpent is a modern copy by David Harding of London of an 1816(?) instrument played by the French serpentist Msr. Hermenge. When called for, Mr. Yeo also plays bass trumpet in the BSO and has been known to play harmonica in a rock band.



Dr. Philip Palmer with "George," a modern copy of the world's largest serpent ("The Anaconda," constructed in 1840)

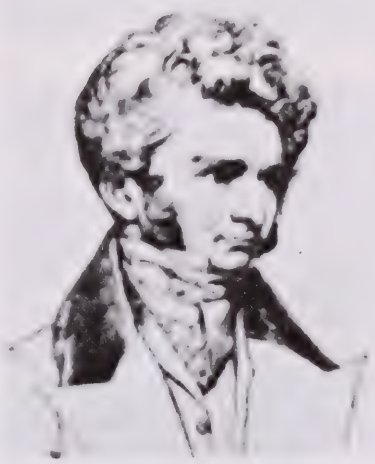
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Hector Berlioz
Messe solennelle



Berlioz composed his Messe solennelle *in 1824; it received its first performance at the church of Saint-Roch on July 10, 1825 (the "Resurrexit" having already been heard there the preceding December). Following a second performance in 1827, Berlioz withdrew the score. The work was regarded as lost until it was rediscovered in a church in Antwerp in 1991. The first performance in this century was given by John Eliot Gardner with the Monteverdi Choir and Orchestre Révolutionnaire et Romantique on October 3, 1993, at the church of St. Petri, Bremen, Germany, with soprano Donna Brown, tenor Jean-Luc Viala, and bass-baritone Gilles Cachemaille. The American premiere was given on May 15, 1994, by the Washington National Cathedral Choral Society conducted by J. Reilly Lewis, with soprano Meredith Stone, tenor Gene Tucker, and baritone Terry Cook. The score calls for soprano, tenor, and bass soloists, mixed chorus, two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, buccin, serpent, ophicleide (the three foregoing are obsolete bass instruments typically replaced by their modern equivalents), timpani, cymbals, tam-tam, two harps, and strings.*

For a student of music history, few thrills can match that of the discovery of a major work believed to have been lost. We know perfectly well that the young Hector Berlioz —then twenty years old, a serious student of composition for only one year—had composed a large-scale setting of the Mass, because he described the work and its performance in his memoirs. But there he made it clear that he had withdrawn the piece—and presumably destroyed the score—after a second performance. Only one section had been published, the "Resurrexit," and this showed an early version of music on which Berlioz was later to draw for the powerful "Dies irae" of his *Requiem*. For the rest, we had only hypotheses. It was a common practice for Berlioz to mine older works as the basis for new ones. (To cite one famous example, the *idée fixe* in the *Symphonie fantastique* is a melody originally composed for one of the cantatas he wrote in an attempt to win the Prix de Rome.) With the music completely lost (to all appearances) we had no way of knowing either what the very young composer was really capable of, or whether he had chosen to reuse any of that music elsewhere.

Now, however, the Berlioz books need to be rewritten, for in 1991, a choral conductor named Frans Moors was on the track of an early edition of Mozart's *Coronation* Mass. While searching the library of the Church of St. Charles Borromeo in Antwerp, he came across a manuscript with the inscription (in French): "Solemn Mass for Large Orchestra and Large Obbligato Choruses by H. Berlioz, Pupil of M. Lesueur." Investigation by Hugh Macdonald, the general editor of the critical edition of Berlioz's music, confirmed that this was indeed a Berlioz score and that it contained the music of the lost early Mass. (The fact that the "Resurrexit" employs the material that we know Berlioz reused in the *Requiem* makes this indisputable.) How did the manuscript, long thought to have been destroyed, survive? An inscription on the cover makes it clear that, rather than burning it when he had finished with it for his own purposes, Berlioz had given the score as a gift to a personal friend: "The score of this Mass, entirely in Berlioz's hand, was given to me as a souvenir of the long-standing friendship that binds me to him. A. Bessems, Paris, 1835."

We thus have revealed the kind of work that tells us most about a genius-in-preparation: a major composition written very early in the composer's career. Berlioz was only

twenty when he wrote this music, and he had been pursuing serious compositional studies for just a year. His sense of being still a student is quite clear from the title page of the score, in which he identifies himself proudly as a student of Jean-François Lesueur (1760-1837), one of the most prominent French composers of the Revolutionary period, who had begun teaching at the Conservatoire only in 1818, shortly before the arrival of his most brilliant and flamboyant student.

A work of this sort can tell us a great deal about the sources of a composer's technique, and the process of his development, less so about the sources of his inspiration. Indeed, the most striking thing about the early Mass is how completely the later Berlioz is already evident in this work composed as a tyro. The Mass shows undeniable gaucheries, places where the texture seems yet too slight for the material, or where the composer is as yet unable to create smooth transitions between ideas.

At the same time, the Berlioz we know from the later masterpieces is clearly already present: the composer of long, flexible melodies that evade the foursquare shape of so many conventional themes of the time; the composer of extraordinarily rich invention in the creation of dramatic images; the composer of fervent outbursts of energetic expression and of elegant tranquil lyricism. All in all, it is an astonishing score to have emerged from the pen of a country boy who had grown up in a provincial back-

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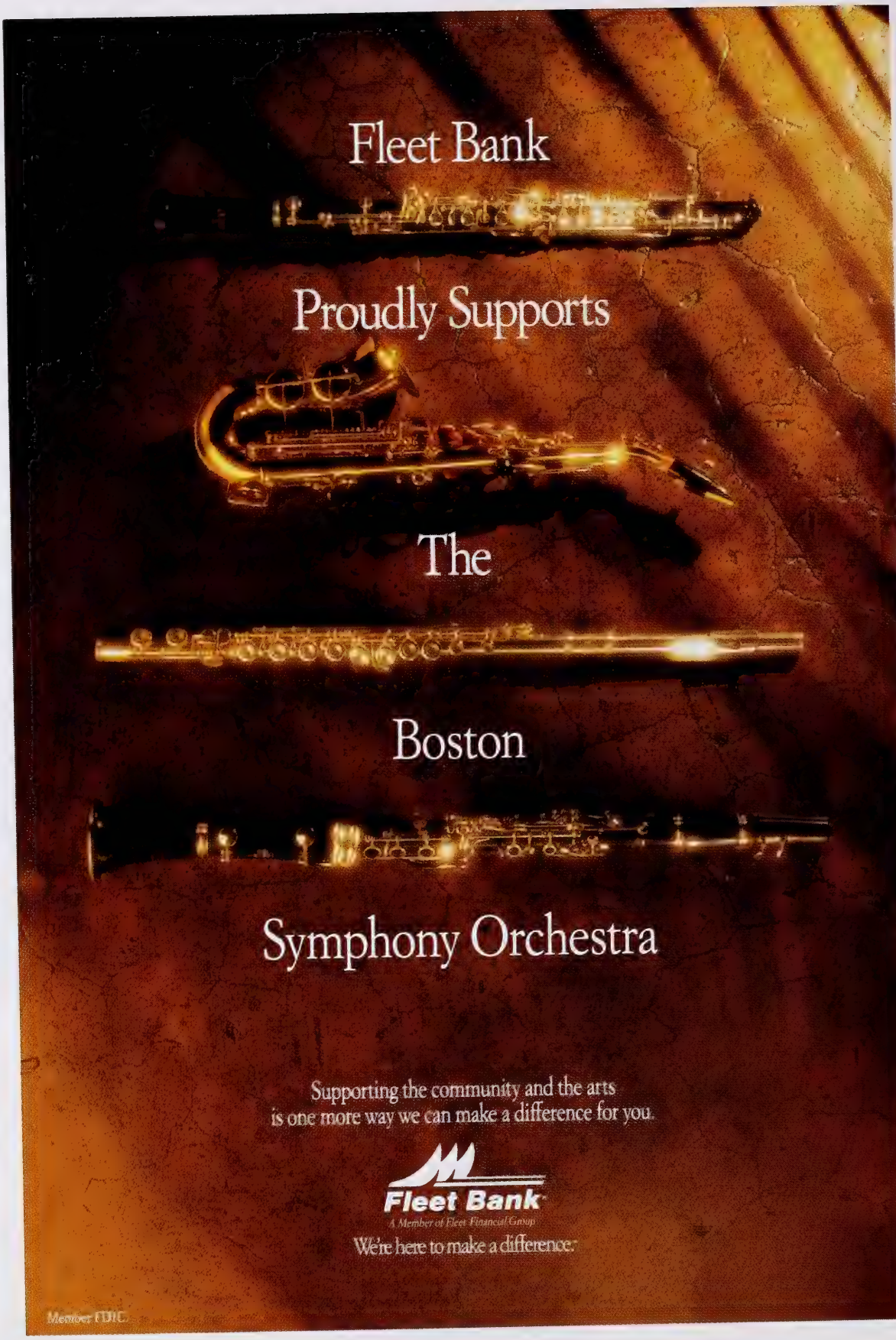
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water and had been virtually self-taught in music until his arrival at the Conservatoire (prior to that time he had aimed at a career in medicine). Also typical of Berlioz was the readiness of the young composer to make unusual demands on his performers and to appear in public with a major work when, by the standards of an academic institution like the Conservatoire, he was still barely a toddler among composers. In this case, however, the self-confidence was entirely justified. The Mass is a worthy first composition, and one that marks a path for the future. The commission for the piece from the church of St-Roch gave Berlioz that rarest and most important of experiences for a young composer—the chance to hear his own music, especially music cast on the grandest scale of which he is capable. It allows him to judge the acuteness of his inner ear in imagining sounds yet unheard. In a more practical sense, too, it offers the chance of establishing his name with the public, of generating interest in future work. And certainly, for his composition teacher Lesueur, it was clearly an astonishing demonstration of the initiative and talent of this young student. Following the performance, Lesueur said to Berlioz, "Come let me embrace you. You will be no doctor or apothecary, I swear, but a great composer; you have genius—I tell you that because it's true."

Berlioz heard the Mass one more time in its original form, when he conducted a performance in St-Eustache on November 22, 1827. That occasion marked his first appearance as a conductor (a step he had undertaken to avoid having to pay a fee to someone else for the service), and it marked the beginning of a career on the podium that was to be of great significance for him. The mercurial passions that seized him at many times during his life were present on this occasion, too, as he reported in his memoirs:

> I was gripped by a convulsive trembling which I managed to hold in check until the end of the movement, although I then had to sit down and let the orchestra take a few minutes' rest. I couldn't have stayed any longer on my feet and I feared the baton might slip from my hand.

This description suggests that the piece still moved him deeply, but he was already beginning to find weaknesses in it. No doubt he was aware that he could have treated many sections of the work with greater refinement; indeed, he was to do precisely that in the ensuing years, as he returned time and again to the Mass and borrowed material that he recast in new ways, always greatly enriched. It is no wonder that, having reused much of this music, he was unwilling to allow another complete performance. But it is our good fortune that the score survived the 160 years of its concealment so that we can now more fully appreciate the growth of one of the most original musical imaginations of the romantic era.

Berlioz had some specific models for this setting of the Mass, models that we scarcely know today. The two senior figures in composition at the Conservatoire when he was a student there were his teacher Lesueur and Luigi Cherubini, who were in charge of music at the Chapelle Royale. Their Mass compositions were part of Berlioz's own musical background. He follows Cherubini in adding two "extra" passages—the offertory motet "O salutaris"—and both composers in adding the concluding "*Domine salvum.*" No doubt his use of the orchestra, too, especially the wind instruments, owes something to the tradition of large-scale public musical performances in the Revolutionary generation, a tradition that still plays a role in the later *Requiem.*

For first-time listeners who know Berlioz's work well, the *Messe solennelle* will be filled with surprises of recognition. Here, as so often elsewhere, we find further evidence of his penchant for returning to an old musical idea that had not yet, in his mind, achieved its definitive form, and reworking it with great skill into an entirely different treatment. In identifying some of the sources and re-uses of this material for the discussion below, I am indebted to Hugh Macdonald's liner note for the recent recording of the Mass under the direction of John Eliot Gardiner.

The Mass begins with a brief orchestral prelude in D, then moves to D minor for the



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Kyrie, which includes material that Berlioz later adapted as a fugue subject in the Offertory of the *Requiem*. The **Gloria** is conventionally divided into three separate movements. The first of these employs a theme for the words "Laudamus te, benedicimus te" that later reappears in the carnival scene of the opera *Benvenuto Cellini* and the still better-known *Roman Carnival* Overture. Perhaps the most striking demonstration of Berlioz's ability to reshape this earlier music into an elegant later form is the **Gratias**, which later became the basis of the slow movement of the *Symphonie fantastique*, the serene portions of the "Scene in the fields." Here it is simple, there elegantly decorated. In retrospect Berlioz hated the **Quoniam**, not for any particular technical flaws, but because he constantly held up the formal academic fugue as the epitome of dry and useless pedanticism; he ultimately came to describe this music as "execrable."

The **Credo** is presented in the course of four separate movements, of which the first is for bass solo. Following long tradition, the **Et incarnatus** is gently lyrical, a simple duet for soprano and bass. The **Crucifixus** is normally one of the dramatic centerpieces of a Mass setting. It begins in a dark C minor with intense chromatic harmonies, though the end anticipates the **Resurrexit**, which follows immediately, with tremendous energy. This is the longest and most varied movement of the Mass. It is also the only movement that Berlioz actually saved and published (in a slightly revised form), so that it remained known even when the rest of the Mass was thought lost. First the orchestra and chorus depict the resurrection of Christ and (with a rising vocal line) the ascension into heaven. Suddenly the brass choir interrupts with stirring fanfares, and the bass soloist announces the last judgement. This is the music that Berlioz reused, much enlarged, for the Dies irae of the *Requiem*.

The text of the Offertory motet, "Quis similis tui" ("Who is like unto Thee, O Lord?") comes from *Exodus* 15, which leads Hugh Macdonald to propose that Berlioz may originally have composed this music for his early oratorio, *The Crossing of the Red Sea*, composed the year before the Mass, but later destroyed.

The **Sanctus** offers vigorous outbursts of praise, followed by the gentler innocence of **O salutaris**. The **Agnus Dei** marks the first appearance of the tenor soloist, with material that Berlioz used again in his 1849 *Te Deum*. The **Domine salvum** is not a customary ending for the Mass, but in France during the Napoleonic era it became traditional in the works of Lesueur and Cherubini, offering a prayer for divine support of the king (or emperor!), and allowing the composer to close the large-scale composition with music of assertive and positive character rather than the gentleness of "*dona nobis pacem*." As Hugh Macdonald sums it up, "Napoleon preferred his composers to sing his praises than to pray for peace."

The *Messe solennelle*, now recovered, offers to music lovers—and especially to those who love the music of Hector Berlioz—a splendid opportunity to enter the workshop of the young composer, to experience youthful burning genius expressing itself in ways that may be, for the moment, somewhat rough and ready, but are already on the path to true mastery.

—S.L.

Text for the *Messe solennelle* begins on the next page.

Berlioz, **Messe solennelle**

Introduction

Kyrie
Kyrie eleison.
Christe eleison.
Kyrie eleison.

Gloria
Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.
Laudamus te,
benedicimus te,
glorificamus te,
adoramus te.

Gratias
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus,
rex coelestis,
Deus Pater omnipotens,
Domine Fili unigenite
Jesu Christe.
Domine Filius,
agnus Dei,
qui tollis peccata mundi,
miserere nobis.

Quoniam
Quoniam tu solus sanctus
Dominus,
tu solus altissimus,
Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris,
Amen.

Credo
Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum
ante omnia saecula.
Credo in unum Dominum
Jesum Christum,
Deum de Deo,
lumen de lumine,
Deum verum de Deo vero.
Genitum non factum,
consubstantialem Patris,

Introduction

Kyrie
Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria
Glory be to God on high.
And in earth peace
to men of good will.
We praise Thee,
we bless Thee,
we glorify Thee,
we worship Thee.

Gratias
We give thanks to Thee
for Thy great glory.
O Lord God,
heavenly King,
God the Father Almighty,
the Lord, the only begotten Son,
Jesus Christ,
Son of the Father,
Lamb of God,
Thou that takest away the sins of the world,
have mercy upon us.

Quoniam
For Thou only art holy,
Lord,
Thou only art the most high,
Jesus Christ.
With the Holy Ghost
In the glory of God the Father.
Amen.

Credo
I believe in one God,
the Father Almighty,
maker of heaven and earth,
and of all things visible and invisible.
And in one Lord, Jesus Christ,
the only begotten Son of God,
begotten of his Father
before all worlds.
I believe in one God,
Jesus Christ,
God of God,
Light of Light,
very God of very God.
Begotten, not made,
being of one substance with the Father,

qui propter nos homines
et propter nostram salutem
descendit de coelis.

Incarnatus
Et incarnatus est
de Spiritu Sancto
ex Maria Virgine,
et homo factus est.

Crucifixus
Crucifixus etiam pro nobis
sub Pontio Pilato.
Passus et sepultus est.

Resurrexit
Et resurrexit tertia die
secundum scripturas.
Et ascendit in coelum,
sedet ad dexteram Patris.

Et iterum venturus est cum gloria
judicare vivos et mortuos.
Cujus regni non erit finis.
Et in Sanctum Spiritum
Dominum et vivificantem,
qui ex Patre et Filio procedit,
qui cum Patre et Filio simul
adoratur et conglorificatur,
qui locutus est per Prophetas.
Et in unam sanctam apostolicam
et sanctam ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi.
Amen.

who for us men
and for our salvation
came down from heaven.

Incarnatus
And was incarnate
by the Holy Ghost
of the Virgin Mary
and was made man.

Crucifixus
And was crucified also for us
under Pontius Pilate.
He suffered, died, and was buried.

Resurrexit
And the third day He arose again
according to the scriptures.
And ascended into heaven,
and sitteth on the right hand of God the
Father.
And He shall come again with glory
to judge both the quick and the dead.
Whose kingdom shall have no end.
And in the Holy Ghost,
the Lord and giver of life,
who proceedeth from the Father and the Son,
who with the Father and Son
together is worshipped and glorified,
who spoke by the Prophets.
And in one holy, catholic
and apostolic Church.
I acknowledge one baptism
for the remission of sins.
And I look for the resurrection of the dead.
And the life of the world to come.
Amen.

Please turn the page quietly, and only after the music has stopped.

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Quis similis tui,
quis in fortibus, Domine?
Magnificus in sanctitate,
terribilis atque laudabilis,
et faciens mirabilia.

Sanctus
Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Plenti sunt coeli et terra
gloria sua.
Hosanna in excelsis.
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

O salutaris
O salutaris hostia,
quae coeli pandis ostium.
Bella premunt hostilia.
Da robus, fer auxilium.

Agnus Dei
Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei,
dona nobis pacem.

Domine salvum
Domine, salvum fac
regem nostrum.
Et exaudi nos in die
qua invocaverimus te.

Motet pour l'offertoire
Who is like unto thee,
O Lord? Who compares in strength?
Magnificent is thy holiness,
fearful in praises,
and working wonders.

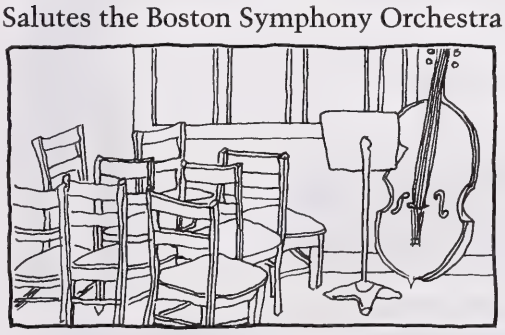
Sanctus
Holy, holy, holy,
Lord God of Sabaoth.
Heaven and earth are full
of Thy glory.
Hosanna in the highest.
Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest.

O salutaris
O savior,
thou who opens the gates of heaven.
In the face of our enemy
give us strength, make haste to help us.

Agnus Dei
O Lamb of God,
that takest away the sins of the world,
have mercy upon us.
O Lamb of God,
grant us peace.

Domine salvum
O Lord, save
our king.
And hear us
when we call upon thee.

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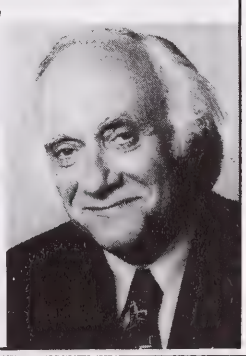


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Hugh Macdonald, general editor of the new Berlioz critical edition, has written a superbly balanced, enthusiastic, compact introduction to the life and works of the composer for the Master Musicians series, entitled simply *Berlioz* (Dent). For a well-informed brief introduction, the excellent Berlioz article in The New Grove is the place to start; it is also by Hugh Macdonald and has been reprinted in *The New Grove Early Romantic Masters 2* (Norton paperback), along with the articles on Weber and Mendelssohn. The series of helpful BBC Music Guides includes a short volume on *Berlioz Orchestral Works*, likewise by Macdonald (University of Washington paperback). The recent biography by D. Kern Holoman, also entitled *Berlioz* and somewhat larger in scope than Macdonald's book of the same name, is equally highly recommended (Harvard). Holoman's book may be the best place to find out almost anything you care to know about the composer. Though Jacques Barzun's magisterial two-volume study *Berlioz and the Romantic Century* (Columbia), first published more than a generation ago, remains important, Holoman's book is not only more compact but also gives a better sense of Berlioz's life as he lived it. (Barzun had to spend a lot of space fighting rear-guard actions against critics who did not consider Berlioz a significant composer, which inevitably interrupted the argument.) In addition, Holoman beautifully integrates the work with the life, showing how Berlioz's music grew out of a distinctive French tradition as well as out of the composer's own fertile imagination. He traces the ways in which the composer uses early sketches for pieces composed much later, taking advantage of forty or more years of detailed Berlioz scholarship and seeming to encompass it all in a single gracefully written volume. His book will surely be the standard one-volume Berlioz study for this generation. Barzun, whose study is particularly rich in its discussion of the cultural context, also prepared a one-volume abridgment, *Berlioz and his Century*, which has been reprinted in a new edition (University

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of Chicago paperback). An excellent purely musical discussion of Berlioz's work is Brian Primmer's *The Berlioz Style* (Oxford). A much more technical book (it grew out of a doctoral dissertation) is D. Kern Holoman's *The Creative Process in the Autograph Musical Documents of Hector Berlioz, c.1881-1840* (UMI Research Press), which traces the composition of many of the composer's early masterpieces in some detail.

The most direct and personal way to begin finding out about Berlioz is from his own *Mémoires*, a masterpiece of autobiography. Despite the difficulties of his career and his increasing bitterness, Berlioz's sense of humor allowed him to achieve a remarkable balance in telling the story of his life. He is also the finest writer among the great composers, so the book is memorable from the purely literary point of view. The translation to read is the one by David Cairns, published as *The Memoirs of Hector Berlioz*, which can be found in libraries (the Norton edition, once available in paperback, is unfortunately out of print). An older translation by Ernest Newman is still available but lacks the detailed corrections of Berlioz's misstatements and exaggerations (Dover). Nonetheless, the *Mémoires* capture the composer's pride, wit, passion, and sardonic humor with special flair.

To some extent, all studies of Berlioz will need to be rewritten in light of the discovery of the *Messe solennelle*. We knew that Berlioz reused part of it in his *Requiem*, but until the full score turned up we simply had no idea of the extent of his borrowings, or of the degree to which he had already developed his musical personality at such a young age. The first modern performances were given in October 1993 by conductor John Eliot Gardiner; one of these—a splendid one, ably captured on disc—was recorded "live" at Westminster Cathedral in October 1993, with Gardiner's period-instrument Orchestre Révolutionnaire et Romantique, the Monteverdi Choir, soprano Donna Brown, tenor Jean-Luc Viala, and baritone Gilles Cachemaille (Philips). In addition, Koch International has just issued a modern-instrument recording from the North American premiere performance with J. Reilly Lewis conducting the Washington National Cathedral Choral Society and soloists Rosa Lamoreaux, soprano, Gene Tucker, tenor, and Terry Cook, baritone.

—S.L.

So far as I can tell, Berlioz's brief overture to *Les Troyens à Carthage* has been recorded just once, in 1930, by Pierre Monteux with the Orchestre Symphonique de Paris. This has been issued on compact disc by three companies whose offerings are aimed mainly at collectors: Pearl (on a single disc with Monteux conducting works by various composers), Music & Arts (a single-disc, Monteux-led Berlioz compilation that also includes a recording of the *Symphonie fantastique* from around the same time), and The Classical Collector (in a two-disc box of historic Berlioz recordings made between 1903 and 1934, including, among other things, additional selections from *Les Troyens*, and extended excerpts from *La Damnation de Faust*). The "Royal Hunt and Storm" can be heard properly in context in the complete, path-breaking recording of *Les Troyens* under Colin Davis (Philips). Berlioz devotees will want to know that Charles Dutoit has recently recorded the complete opera with the Montreal Symphony for future release by London/Decca. Recordings of the excerpted "Royal Hunt and Storm" include those of Charles Munch with the Boston Symphony Orchestra (RCA), Daniel Barenboim with the Orchestre de Paris (Sony Classical), and David Zinman with the Baltimore Symphony (Telarc), though none of these incorporates the choral parts Berlioz wanted. Itzhak Perlman recorded Berlioz's *Rêverie et Caprice* with Daniel Barenboim and the Orchestre de Paris; this was available for a while from Deutsche Grammophon on both LP and CD paired with Lalo's *Symphonie espagnole* but is not listed in the current catalogue, which does include a recording by violinist Josef Suk with Václav Smetáček and the Prague Symphony Orchestra (Supraphon).

—Marc Mandel

Malcolm Lowe



Malcolm Lowe is celebrating his tenth anniversary with the Boston Symphony Orchestra this season. With his appointment in 1983 he became the tenth concertmaster in the orchestra's history, and only its third since 1920. As the orchestra's principal first violinist, he also performs with the Boston Symphony Chamber Players. Mr. Lowe is equally at home as an orchestral player, chamber musician, solo recitalist, and teacher. He appears frequently as soloist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, and has returned many times to his native Canada for guest appearances as soloist with orchestras including those of Toronto, Montreal, and the National Arts Centre of Ottawa. Mr. Lowe gives solo recitals, chamber music performances, and master classes in the United States and Canada. He is a faculty member at the Tanglewood Music Center, the New England Conservatory of Music, and Boston University. Prior to his Boston appointment he was concertmaster of the Orchestre Symphonique de Québec. Mr. Lowe has been the recipient of many awards, including art grants from the Canada Council. In 1979 he was one of the top laureate winners in the Montreal International Violin Competition. Born to musical parents—his father a violinist, his mother a vocalist—in Hamiota, Manitoba, where he was raised on a farm, Malcolm Lowe moved with his family to Regina, Saskatchewan, when he was nine. There he studied at the Regina Conservatory of Music with Howard Leyton-Brown,

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former concertmaster of the London Philharmonic. He also studied with Ivan Galamian at the Meadowmount School of Music and at the Curtis Institute of Music. Mr. Lowe also studied violin with Sally Thomas and Jaime Laredo and was greatly influenced by Josef Gingold, Felix Galimir, Alexander Schneider, and Jascha Brodsky. Later this season, in February, he will be soloist with Seiji Ozawa and the BSO in Brahms's Violin Concerto.

Ann Panagulias



Making her Boston Symphony debut as soprano soloist in Berlioz's *Messe solennelle* in Boston and New York, Ann Panagulias also appears this season as Marenka in *The Bartered Bride* with Washington Opera and as Poppea in *L'incoronazione di Poppea* with Dallas Opera. Also this season she will give recitals in Washington, D.C., and in Montpellier, France. Forthcoming engagements include her Canadian Opera debut as Jenny in a new production of Kurt Weill's *The Rise and Fall of the City of Mahagonny*, and appearances with San Francisco Opera as Musetta in *La bohème* and as Mélisande in a new production of *Pelléas et Mélisande*. Ms. Panagulias made her operatic debut in the 1989-90 season with San Francisco Opera in the title role of Berg's *Lulu*; she returned to that company in 1991-92 as Natasha in a new production of Prokofiev's *War and Peace* under Valery Gergiev's direction. Other recent engagements have included Lully's *Roland* at the Théâtre des Champs-Elysées in Paris, Monteverdi's Poppea in her debut with Vlaamse Opera in Antwerp, appearances with Los Angeles Music Center Opera as Pamina in *The Magic Flute* and Gilda in *Rigoletto*, Zerlina in *Don Giovanni* with Santa Fe Opera, and concerts with Plácido Domingo in Pittsburgh, in Miami, and with Opera Pacific. Born in Pittsburgh, Ann Panagulias was a 1988 Adler Fellow, during which time she made her San Francisco debut in the 1988-89 season in *Parsifal*, performed in Philip Glass's *Satyagraha*, and gave a Schwabacher Recital. She was the 1986 Schwabacher Award recipient in the Merola Grand Finals and is also a veteran of many tours with Western Opera Theater—including a cultural exchange with the Shanghai Opera Orchestra in the People's Republic of China—and of numerous Opera Center Showcase performances. She was a member of Wolf Trap Opera in 1987. Ms. Panagulias received her bachelor of music degree from the Oberlin College Conservatory and her master's degree from the New England Conservatory of Music. Her awards include first place in the 1985-86 New England Regional Metropolitan Auditions, the NEC Concert Competition, and the NEC Chamber Music Competition.

Vinson Cole



Tenor Vinson Cole has been internationally acclaimed for his performances on the operatic stage, with leading symphony orchestras, and in recital. Born in Kansas City, Missouri, to an artistic family, Mr. Cole began studying voice when he was nine, attended the Philadelphia Musical Academy on a full scholarship, and continued his studies at the Curtis Institute with Margaret Harshaw. In 1976 he won the National Award in Chicago's prestigious WGN "Auditions of the Air." The following year he received the first-prize Weyerhauser Award at the Metropolitan Opera National Auditions and grants from the Rockefeller Foundation. This season Vinson Cole joins Seiji Ozawa and the Boston Symphony Orchestra for performances in Boston, New York, Hong Kong, and Japan of Berlioz's *Messe solennelle*, *Roméo et Juliette*, *Les Nuits d'été*, and *Requiem*. This past September he appeared in performances of Verdi's *Requiem* under Seiji Ozawa's direction at the Saito Kinen Festival in Japan. Other engagements this season include Mahler's Eighth Symphony with Edo de Waart conducting the Netherlands Radio Philharmonic Orchestra, Mahler's *Das Lied von der Erde* in Strasbourg, a return to Seattle Opera as Pinkerton in *Madama Butterfly*, the title role of Gounod's *Faust* with the Deutsche Oper Berlin, and performances at La Scala of Berlioz's *Damnation of Faust* under Seiji Ozawa's direction. In recent seasons he has given recitals in New York, Salzburg, and Paris, made his Berlin Opera debut in Gluck's *Alceste*, and has appeared numerous times on the PBS television network, including a Christmas concert at the White House and the Mostly Mozart Festival's opening concert in 1990. Mr. Cole made his

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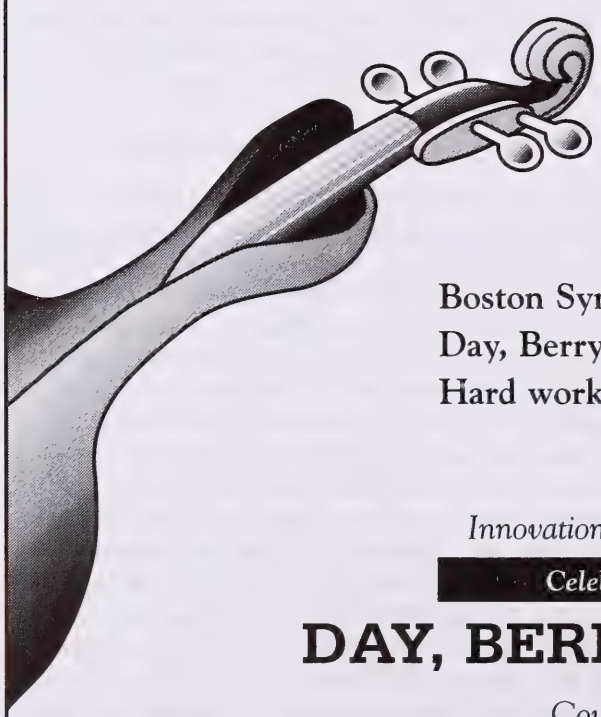
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professional operatic debut in 1976 at the San Francisco Spring Opera, appeared with New York City Opera from 1979 to 1982, made his Salzburg Festival debut at Herbert von Karajan's invitation in 1983, and made his Metropolitan Opera debut in 1987. His numerous recordings include Strauss's *Der Rosenkavalier*, Mozart's *Requiem*, and Beethoven's Ninth Symphony and *Missa Solemnis* all under the direction of Herbert von Karajan, as well as Verdi's *Requiem* under Claudio Abbado and the title role of Stravinsky's *Oedipus Rex*. Mr. Cole made his Boston Symphony debut in August 1982, as Jaquino in *Fidelio* under Seiji Ozawa's direction. He has appeared frequently with the orchestra since then, including performances last season under Seiji Ozawa of Berlioz's *Lélio* and *Requiem* at Symphony Hall, of *Lélio* with Mr. Ozawa and the orchestra in London, and of both works in London and Paris. Also last season he recorded Berlioz's *Requiem* "live" with Mr. Ozawa, the orchestra, and the Tanglewood Festival Chorus for release on the RCA Victor Red Seal label.

Gilles Cachemaille



Born in the French-speaking part of Switzerland, bass-baritone Gilles Cachemaille made his operatic debut in Rameau's *Les Boréades* at the 1982 Aix-en-Provence Festival. After a two-year engagement singing principal roles with the Opéra de Lyon he began his international career, appearing in Berlin and at the Salzburg Easter and Summer festivals under Herbert von Karajan, as well as in Hamburg, Frankfurt, Bordeaux, Paris, Monte Carlo, Amsterdam, Montreal, Toronto, and Vienna, in such roles as Leporello in *Don Giovanni*, Figaro in *Le nozze di Figaro*, Albert in Massenet's *Werther*, Mephistopheles in Berlioz's *Damnation of Faust*, and Golaud in *Pelléas et Mélisande*. His numerous engagements with orchestra have included collaborations with Sir Colin Davis, Charles Dutoit, John Eliot Gardiner, Nikolaus Harnoncourt, and Roger Norrington. Mr. Cachemaille sang the bass part in this century's first performances of Berlioz's recently rediscovered *Messe solennelle* on a tour of concerts including Bremen, Vienna, Madrid, Rome, and London, as well as recording the work for release by Philips on compact disc and video. Also among Mr. Cachemaille's recordings are Berlioz's *L'Enfance du Christ* and *Les Nuit d'été*, Fauré's *Requiem*, Rossini's *Le Comte Ory*, and Beethoven's Ninth Symphony all under the direction of John Eliot Gardiner; Guglielmo in Mozart's *Così fan tutte* under Nikolaus Harnoncourt; *Don Giovanni* and *Die Zauberflöte* under Arnold Ostman; *Pelléas et Mélisande* under Charles Dutoit; Don Alfonso in *Così fan tutte* under Sir Charles Mackerras, and a Poulenc recital with pianist Pascal Rogé. His calendar this year has included performances of Berlioz's *L'Enfance du Christ* with Roger Norrington in Vienna, Berlioz's *Damnation of Faust* with Simon Rattle in Los Angeles and with Charles Dutoit in Montreal, a television production of Mendelssohn's *Elijah* in Switzerland, and the title role in a new production of *Don Giovanni* under Simon Rattle at Glyndebourne this past summer. Mr. Cachemaille made his Boston Symphony debut in March 1994 as soloist in performances of Fauré's *Requiem* under Seiji Ozawa's direction. He joins the orchestra for a repeat of the present all-Berlioz program at Avery Fisher Hall next week and returns to Symphony Hall for BSO performances of Berlioz's *Roméo et Juliette* and *Les Nuits d'été* in November.

Tanglewood Festival Chorus

John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center; the chorus will celebrate its twenty-fifth anniversary in April 1995. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such promi-

nent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Tchaikovsky's *Pique Dame* and Berlioz's *Requiem* (November 1994 release), on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second and Eighth symphonies, and Schoenberg's *Gurrelieder*, on Philips; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's Alto Rhapsody with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. Mr. Oliver recently recorded an album with the John Oliver Chorale for Koch International, to include three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic and Shinsei Chorus, and Mendelssohn's *Elijah* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985. He and members of the Tanglewood Festival Chorus will join Seiji Ozawa and the Boston Symphony Orchestra for performances of Berlioz's *Roméo et Juliette*, *Requiem*, and *Messe solennelle* in Hong Kong and Japan this December.

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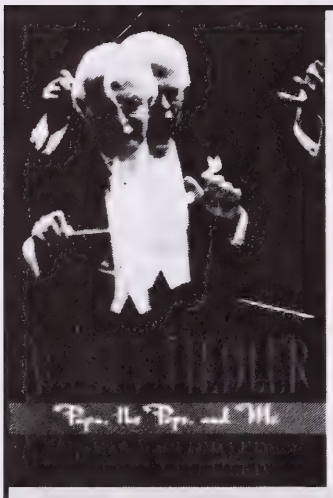
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Thursday, November 3, at 10:30 a.m. (Open Rehearsal; Pre-Rehearsal Talk at 9:30 in Symphony Hall)
Thursday, November 3, at 8
Friday, November 4, at 1:30
Saturday, November 5, at 8
Tuesday, November 8, at 8

HEINZ WALLBERG conducting

SCHUBERT — Symphony No. 5 in B-flat, D.485

- Allegro
- Andante con moto
- Menuetto: Allegro molto
- Allegro vivace

MOZART — Violin Concerto No. 3 in G, K.216

- Allegro
- Adagio
- Rondeau: Allegro

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BEETHOVEN — Symphony No. 1 in C, Opus 21

- Adagio molto–Allegro con brio
- Andante cantabile con moto
- Menuetto: Allegro molto e vivace
- Adagio–Allegro molto vivace

German conductor Heinz Wallberg made his Boston Symphony debut in March 1991, leading Bruckner's Eighth Symphony when he replaced an ailing Klaus Tennstedt at short notice. This season he returns to Symphony Hall for a program from classical Austria featuring the young German violinist Frank Peter Zimmermann—who has previously performed Prokofiev, Glazunov, and Beethoven with the BSO—in Mozart's elegant Violin Concerto No. 3. The nineteen-year-old Franz Schubert, already an experienced, thoroughly professional composer, composed his Fifth Symphony in 1816; it was first performed in his own home, by a group of his friends. Though already acclaimed as a virtuoso pianist, Beethoven held off until he was thirty before producing his Symphony No. 1, which marked him instantly as a powerful new musical voice.

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Marc Mandel will discuss the program at 9:30 in Symphony Hall.
Thursday 'C'—November 3, 8-9:55
Friday 'A'—November 4, 1:30-3:25
Saturday 'B'—November 5, 8-9:55
Tuesday 'B'—November 8, 8-9:55

HEINZ WALLBERG conducting
FRANK PETER ZIMMERMANN, violin

SCHUBERT	Symphony No. 5
MOZART	Violin Concerto No. 3 in G, K.216
BEETHOVEN	Symphony No. 1

Thursday 'D'—November 10, 8-10:10
Friday 'B'—November 11, 1:30-3:40
Saturday 'A'—November 12, 8-10:10

JAMES LEVINE conducting
ANNE SOPHIE VON OTTER, mezzo-soprano
BEN HEPPNER, tenor

HAYDN	Symphony No. 22, *Der Philosoph*
CAGE	*Atlas eclipticalis*
MAHLER	*Das Lied von der Erde*

Wednesday, November 16, at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'B'—November 17, 8-10:15
Friday 'A'—November 18, 1:30-3:45
Saturday 'B'—November 19, 8-10:15
Tuesday 'C'—November 22, 8-10:15

SEIJI OZAWA conducting
SUSAN GRAHAM, mezzo-soprano
VINSON COLE, tenor
GILLES CACHEMAILLE, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-800-274-8499. There is a handling fee of $2.25 for each ticket ordered by phone.

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IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 at any time. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

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PLEASE NOTE THAT SMOKING IS NO LONGER PERMITTED IN ANY PART OF SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passage between Symphony Hall and the Cohen Wing.

LOST AND FOUND is located at the security desk just inside the Cohen Wing entrance on Huntington Avenue.

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LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

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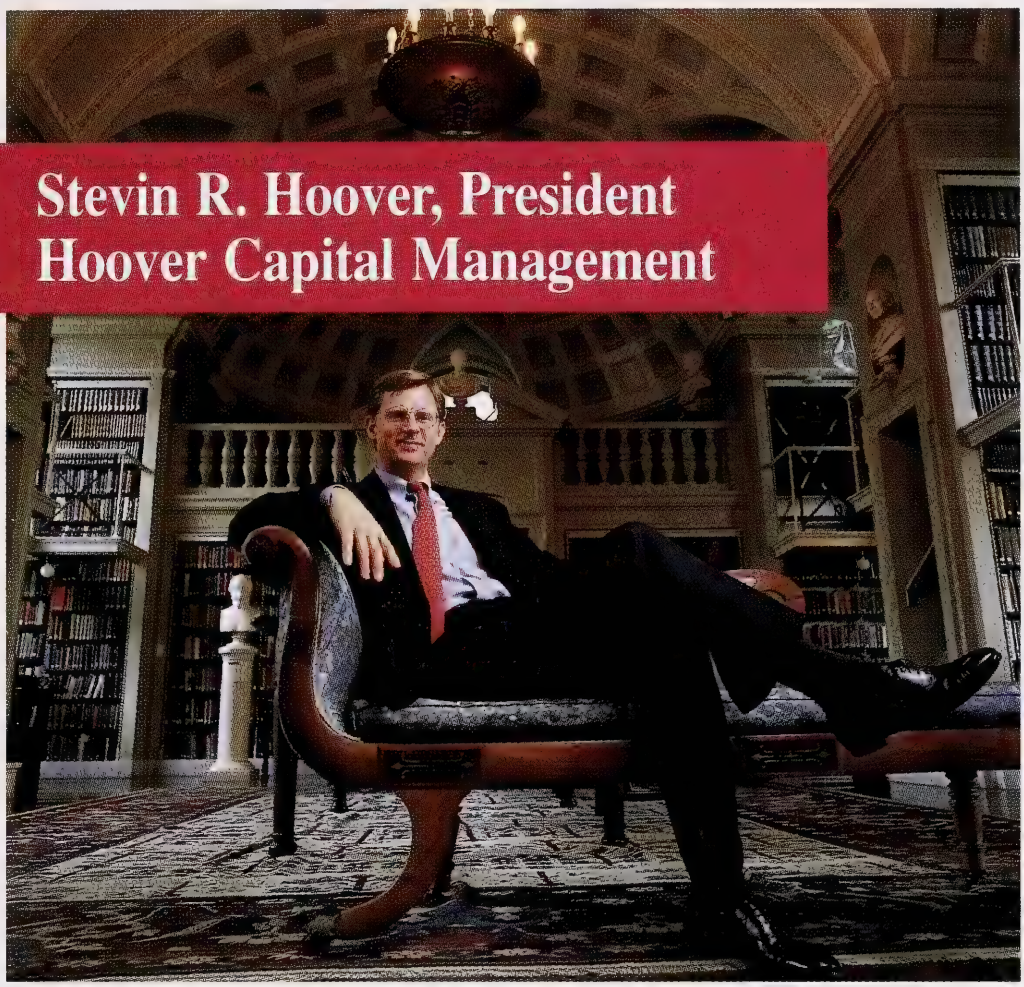
LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5).

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call Deborah Elfers, Director of Corporate Development, at (617) 638-9298.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including The Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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Commemorating World War II



Boston Symphony Archives

Throughout the 1994-95 season the Boston Symphony Orchestra will be commemorating the 50th anniversary of the end of World War II. To mark this anniversary, the Boston Symphony Orchestra Archives has mounted an exhibition in the two display cases in the Huntington Avenue corridor of the Cohen Wing. The first case holds a display entitled "Silenced Voices: Music Banned by the Nazis," conceived by BSO violist Mark Ludwig, who is mounting a large-scale exhibit under the same name at Brandeis University, sponsored by Brandeis and the Terezín Music Foundation (October 2-November 8).

The second case holds a display entitled "The Boston Symphony Orchestra and World War II," which examines the activities of the BSO and Boston Pops prior to and during the United States involvement in the War. Drawing on photographs, programs, newspaper clippings, and other memorabilia preserved in the Boston Symphony Archives, the exhibit highlights, among other events, the "First Concert Performance in the Western Hemisphere" of Shostakovich's Seventh Symphony, given by the TMC Orchestra at Tanglewood on August 14, 1942 (Toscanini and the NBC Symphony had broadcast the American premiere the previous month); and, pictured here, the War Bond Concert given by Serge Koussevitzky and the BSO at the Boston Garden on December 14, 1944. More than 13,000 people purchased $9,952,122 in war bonds to attend this benefit concert, representing, at the time, the largest amount ever raised at a single indoor orchestral performance in this country.

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Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

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BSO

Toru Takemitsu in Boston

From October 17 to 26, in conjunction with events marking the 90th anniversary of the Japan Society of Boston, Japanese composer Toru Takemitsu, whose music Seiji Ozawa has programmed frequently with the BSO, will be in residence at the New England Conservatory of Music. Mr. Ozawa and the orchestra will open the BSO concert of Tuesday, October 18, with Takemitsu's *Tree Line*, which they will also perform later this month at the Kennedy Center in Washington, D.C. Events at the New England Conservatory include, on October 19 from 5 to 7 p.m., a showing of Peter Grilli's film "Music for the Movies: Toru Takemitsu," followed by a panel discussion on composing for film; an October 24 panel discussion about Takemitsu and his music at 5 p.m. in Williams Hall, and an all-Takemitsu program that night at 8 p.m. in Jordan Hall. Other Boston-area events include a Harvard Music Department colloquium on October 20, at 4 p.m.; an 8 p.m. Harvard Film Archive screening that night of Akira Kurosawa's film *Dodes'kaden*, with music by Takemitsu; and a day-long symposium on "The Role of the Artist in Contemporary Japan" at Boston's Museum of Fine Arts on Thursday, October 27, from 11 a.m. to 9 p.m. On October 12, prior to his arrival in Boston, the Japanese composer received the prestigious Grawemeyer Award for Music Composition from the University of Louisville.

A Second Emmy Award for Seiji Ozawa

Last month BSO Music Director Seiji Ozawa received his second Emmy Award, in the category "Individual Achievement in Cultural Programming," for the PBS telecast "Dvořák in Prague: A Celebration." Joining Mr. Ozawa and the Boston Symphony Orchestra for this concert—now available on video from Sony Classical—were guest artists Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade. An audio release from the concert is available as "The Dvořák Concert from Prague," on a Sony Classical compact disc. Mr. Ozawa previously won an Emmy for the BSO's PBS television series "Evening at Symphony."

Other new compact discs featuring Seiji Ozawa and the Boston Symphony Orchestra include concertos of Shostakovich and Schumann with violinist Gidon Kremer, due for release this month from Deutsche Grammophon; Berlioz's *Requiem* with tenor Vinson Cole and the Tanglewood Festival Chorus, due from RCA Victor Red Seal in November; and Prokofiev's *Peter and the Wolf* and Britten's *Young Person's Guide to the Orchestra*, recently issued by Sony Classical.

Art Exhibits in the Cabot-Cahners Room

For the twenty-first year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through November 7 is a collection of contemporary Realist landscape, still life, and portrait paintings from the Cheremeteff Gallery of Boston, which was founded in 1990 and specializes in Russian fine art. The featured artists include Valery Kosorukov, Mikhail Shankov, Andrei Gerasimov, Alexander Yelagin, Albina Akritas, Oleg Shtykhno, and Alexander Danilichev. This will be followed by an exhibit from the Concord Art Association (November 7-December 19). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and fifteen percent of each sale goes to the orchestra. Please contact the Volunteer Office at (617) 638-9390 for further information.

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:15 p.m. in the Cohen Wing's Higginson Hall with an informative talk by a BSO player or other distinguished member of the music community. "Supper Concerts" offer a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., fol-

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lowed by a buffet supper served in Higginson Hall. Doors open for all Suppers at 5:30 p.m. for à la carte cocktails and conversation. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert.

Speakers for upcoming Supper Talks include Patrick Maxfield, New England Conservatory Catalogue/Reference Librarian (Thursday, November 10), BSO Publications Manager Marc Mandel (Thursday, November 17), and Brian Bell, producer of the Friday-afternoon BSO broadcasts on WGBH-FM (Tuesday, November 22). Upcoming Supper Concerts will feature music of Mozart (Thursday, November 3, and Tuesday, November 8) and music of Dvořák (Tuesday, January 10, and Saturday, January 14).

The suppers are priced at $23 per person for an individual event, $66 for any three, $88 for any four, or $132 for any six. Advance reservations must be made by mail. For reservations the week of the Supper, please call SymphonyCharge at (617) 266-1200. All reservations must be made at least 48 hours prior to the Supper. There is a $1.00 handling fee for each ticket ordered by telephone. For further information, please call (617) 638-9390.

BSO Members in Concert

Harry Ellis Dickson conducts the Boston Classical Orchestra on Friday, October 28, at 8 p.m. and Sunday, October 30, at 3 p.m. at Faneuil Hall. BSO harpist Sarah Schuster Ericsson is guest soloist in Handel's Harp Concerto in B-flat, on a program also including the overture to Mozart's *Il re pastore* and Serenade No. 1 in D. For information about season subscriptions or single tickets, call (617) 426-2387.

As part of "Silenced Voices: Music Banned by the Nazis," presented by Brandeis University and the Terezín Music Foundation, BSO members Fenwick Smith, flute, Keisuke Wakao, oboe, Richard Ranti, bassoon, and Jonathan Menkis, horn, with clarinetist Julie Vaverka, offer a program of chamber music for winds on Tuesday, November 1, at 7:30 p.m. at Rapaporte Treasure Hall in the Brandeis University Library. Admission is free.

BSO flutist Fenwick Smith and BSO harpist Sarah Schuster Ericsson will be soloists in Mozart's Concerto for Flute and Harp with the Wellesley Symphony under Max Hobart's direction on Sunday, November 6, at 3 p.m. as part of a program also including works by Prokofiev, Ives, and Tchaikovsky. Tickets are $10 ($7 students and seniors). For more information, call (617) 235-0561.

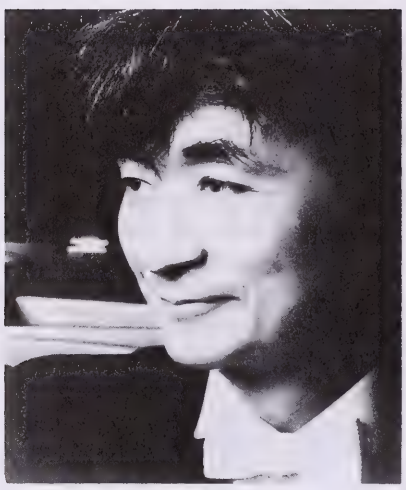
Ronald Knudsen opens the Newton Symphony Orchestra's 1994-95 season of four concerts with a program including Bizet's Symphony in C, Ravel's Piano Concerto in G with soloist Soojin Ahn, and Rimsky-Korsakov's *Capriccio espagnol* on Sunday, November 6, at 7:30 p.m. at Aquinas College in Newton. Tickets are $16 and $13. For information about subscriptions or single tickets, call (617) 965-2555.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble—which also includes BSO members Tatiana Dimitriades, Victor Romanul, Burton Fine, and Kazuko Matsusaka, pianist Randall Hodgkinson, and a distinguished roster of guest instrumentalists—offers a series of five concerts at the Second Church in West Newton, and at the Peabody Museum in Salem, beginning with string quintets of Mozart and Brahms on Friday, November 11, at 8 p.m. (Salem) and Friday, November 18, at 8 p.m. (Newton). For complete program and subscription information, call (617) 964-6553.

Personal Financial Planning Seminars

The Boston Symphony Orchestra is pleased to continue sponsoring a series of Personal Financial Planning Seminars. For the convenience of our patrons, the seminars will be held at Symphony Hall in conjunction with BSO concerts. Upcoming seminars are scheduled for Friday, November 4, at 11:30 a.m. and Thursday, November 17, at 5:30 p.m. For further information and to make a reservation, please contact Joyce Serwitz, Director of Major Gift Programs, at (617) 538-9273 or Sally Dale at (617) 638-9269.

SEIJI OZAWA



Seiji Ozawa is now in his twenty-second season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on four occasions since 1978, most recently in December 1989, as part of a tour that also included the BSO's first concerts in Hong Kong. Another tour to Hong Kong and Japan is scheduled for December 1994. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour to the midwestern United States in March 1983, and an eight-city tour spanning the continent in the spring of 1991.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, and the Toronto Symphony, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers

beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies (the Third and Sixth having been recorded for future release), Mahler's *Kindertotenlieder* with Jessye Norman, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. Recordings on Deutsche Grammophon include violin concertos of Bartók and Moret with Anne-Sophie Mutter; concertos by Shostakovich and Schumann with violinist Gidon Kremer (October release); Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's opera *Pique Dame*, with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem* (November release), with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

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Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Victor Romanul
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Harvey Seigel

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Catherine French

Second Violins

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Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Jerome Rosen

Ronan Lefkowitz

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

Violas

Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Burton Fine
Acting Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

‡Mark Ludwig

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Luis Leguía
Robert Bradford Newman chair

Carol Procter
Lillian and Nathan R. Miller chair

*Ronald Feldman
Charles and JoAnne Dickinson chair

*Jerome Patterson

*Jonathan Miller

*Owen Young
John F. Cogan, Jr., and Mary Cornille chair

Basses

Edwin Barker
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Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair

*Robert Olson

*James Orleans

*Todd Seeber

*John Stovall

*Dennis Roy

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‡*On sabbatical leave*

Flutes

Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Wayne Rapier
Keisuke Wakao
Assistant Principal

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Thomas Martin
Associate Principal & E-flat clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Thomas Rolfs

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
William Shisler
James Harper

Assistant Conductors
Thomas Dausgaard
Elizabeth and Allen Z. Kluchman chair
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Looking Back After Fifty Years

by Steven Ledbetter

The Boston Symphony Orchestra offers a season-long musical survey commemorating the 50th anniversary of the end of World War II.

War is the most extreme of human activities, the one most productive of horror and the one most often recalled and reconsidered for years after by those who have experienced it. This century has not been stingy with wars or rumors of wars, yet two of them stand out, in common parlance, as "world wars," the first that ever were, and that brought humanity to the very brink of annihilation. These two wars were really one long struggle, fought in two active stages with a long intermission in between, followed by a long coda, which for decades was feared might be merely the second intermission leading to a third world war. Barbara Tuchman, in *The Guns of August*, her brilliant study of the opening month of the Great War—the one fought as "the war to end war"—referred to the later conflict as "Act Two." And historians of the Second World War—from Winston S. Churchill, who played a leading role in it, to the most recent studies of the subject—discuss in considerable detail how the second war was "inevitable" or "necessary" or, at the very least, "a natural consequence" of the situation that characterized the world following the Armistice of 1918 and the way in which the issues of that war were resolved in the ensuing years.

Still, these two wars were fought in different ways and in different moods, particularly from the American point of view. The "Great War," as the First World War was known until it became unhappily clear that it was only the beginning of a series, was the cause of a massive reconsideration of values that had long been taken for granted—religious, moral, and political values, all of which seemed pointless during four years of endless trench warfare along a thousand-mile front, with hardly a mile gained or lost in all that time. The music of the day was artificially cheerful to keep spirits high, but poets like Wilfred Owen (killed less than a week before the Armistice) and novelist-memoirists like Robert Graves (*Goodbye to All That*) traced the powerful sense of a world that had been different Before, and that would never be the same After. Paul Fussell's superb and moving study of the literature of World War I, *The Great War and Modern Memory*, makes this point most powerfully.

The generation that fought World War I might have wished to avoid another such widespread conflict, but it could not enter into the later war with anything like the naiveté of the leaders and soldiers of 1914. The storm clouds had gathered for nearly a decade before war broke out: with the rise of a charismatic anti-democratic leader in Germany during the previous war, but also of minority groups long established in German society upon whom the blame for economic distress was all too easily placed; with the growth of a fascist dictatorship in Italy, which, in spite of some comic-opera excesses, was anything but humorous; with Japanese aggression in Manchuria and China; with increasing German intransigence over the question of "*Lebensraum*" to the east of Germany.

The war was to have unintended consequences on the arts, especially in the United States. The German dictator, Adolf Hitler, felt called upon to attack the work of many of Germany's most advanced artists (many, though not all, of whom were Jewish), being at once concerned about the possible effects of art critical of his regime, and repelled by novelties of expressive style and technique. Many of these artists were declared *persona non grata* and their works were labeled "*entartet*"—"decadent." The lucky ones managed to escape to freer countries, often ending up in the United States, where geniuses like Stravinsky, Hindemith, Bartók, Weill, Korngold, and many others (including the novelists Thomas Mann and Franz Werfel, not to mention many great conductors and performers) greatly enriched the cultural life.

The unlucky artists were arrested and interned in concentration camps, from which all too few ever returned. The camp that the Germans called Theresienstadt (the fortified Czech town of Terezín, north of Prague) beheld some of the most astonishing examples of the human spirit, as expressed in painting, words, and music, from artists living under a death sentence that might well be carried out any day. Most of the leading composers confined to Theresienstadt—including Pavel Haas, Gideon Klein, Hans Krása, and Erwin Schulhoff—were murdered in Auschwitz or one of the other Nazi death camps before the war ended. Yet while they could, they continued to create, to express the freedom of their minds and spirits though their bodies were in thrall.

The war itself brought forth a burst of artistic creation. Much of it, naturally, was purely utilitarian, like Bill Mauldin's cartoons of the sad-faced but determined soldiers Willie and Joe, who brought a laugh even to the front lines, or the stirring tones of Aaron Copland's *Fanfare for the Common Man*, which lifted spirits at home. Many other writers, painters, and composers worked to build morale, to assert faith in the values that were being attacked from without. Many American composers wrote symphonies of noble aspiration—William Schuman's Third and Walter Piston's Second come from this period, not to mention Samuel Barber's Second, specifically written in honor of American army air forces, whose uniform the composer was then wearing, as was Marc Blitzstein when he composed his *Airborne* Symphony.



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Some composers wrote music that could not be performed—at least not publicly—until the war was over. In occupied Paris, Francis Poulenc composed a work for unaccompanied chorus, the opening line of which, referring to the Nazi occupation of the City of Light, read "Of all the springtimes of the world, this one is the most vile." By the end it becomes a glowing paean to *liberté*.

But the most dramatic of the morale-building compositions of the war years was the Seventh Symphony of Shostakovich, much of which was actually written inside the city of Leningrad during the 900-day Nazi siege that failed to overwhelm the spirit of the defenders; its importance as a symbol of defiance to the Germans allowed Shostakovich to include quiet references to the victims of Stalin's purges, too. Not long afterward, the other leading Soviet composer, Prokofiev, wrote his own symphony defying the German armies, his Fifth. Yet another Fifth Symphony—that by Ralph Vaughan Williams—was as different as it possibly could be. Though composed in the middle of the war years, the English composer sought for a realm of peace and tranquility; he drew for his themes on a still-unfinished opera based on *Pilgrim's Progress* (he would complete the opera some years after the war) for a remarkable work of serene elevation in the midst of strife.

When wars end, the utilitarian forms of artistic creation end with them, but the novels, films, plays, memoirs, and musical recollections begin to appear. Literary echoes of the war ranged from the light humor of Thomas Heggen's *Mister Roberts* and the coming-of-age story that lies at the heart of Herman Wouk's *The Caine Mutiny* to Norman Mailer's *The Naked and the Dead* and the ultimate revelation of war as a madhouse in Joseph Heller's *Catch-22*. Music played a different role after the war. No longer was it designed, as it so often had been, to rouse flagging spirits and to get the blood pumping in martial time. To be sure, Stalin expected that Shostakovich would compose a great heroic symphony to glorify him as the victorious Russian leader, and he was very unhappy to hear the composer's Ninth Symphony, which—perhaps in sheer relief—was much lighter in mood than any of his wartime works. Roger Sessions's Second Symphony was begun during the war but not completed until 1946; it suggests a kind of struggle from darkness into light, happily achieved. Aaron Copland used his *Fanfare for the Common Man* as the basic musical material for his Third Symphony, which also celebrated the triumphant ending to the long war.

These were natural responses in the year after the war ended. But the passage of time brought darker echoes, particularly because of the way in which the war in the Pacific was brought to a close—with the explosion of a new kind of bomb that threatened the future of the entire race. "Modern Man is Obsolete" was the title of a *Saturday Review* editorial and later a book by Norman Cousins following the explosions at Hiroshima and Nagasaki. The mushroom clouds that rose over Japan became the symbol of a new fear, one that dominated most of the second half of the twentieth century. A Polish composer, Krzysztof Penderecki—who was not quite six when Hitler moved into Poland in August 1939—witnessed enough of the horror of the war to have an intensely personal feeling toward the victims of the Hiroshima bomb. His *Threnody for the Victims of Hiroshima* has fifty-three strings playing in blocks of quarter-tones to produce the kinds of sounds that one can, with very little imagination, hear as sirens, falling bombs, and nothingness—all transmitted in purely musical terms. Arnold Schoenberg responded to the horror of the Holocaust with one of his most dramatic and powerful works, *A Survivor from Warsaw*, which recounts the destruction of the Warsaw ghetto, with a thrilling conclusion as the corpses of the Jews slain on the streets rise and sing in unison prayer. More recently the Steven Spielberg film *Schindler's List*, based on Thomas Keneally's award-winning nonfiction novel, has brought the Holocaust home to a new generation, not least through John Williams's poignant score.

It was left to a pacifist to put what is perhaps the final and most important stamp on music pertaining to World War II. Pacifists are convinced that wars only beget future

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STRAVINSKY 'Pastorale' for violin, oboe, English horn, clarinet, and bassoon
BRAHMS Piano Quintet in F minor, Op. 34

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HANDEL-HALVORSEN Passacaglia for violin and viola
DUTILLEUX 'Citations,' for oboe, bassoon, percussion, and harpsichord
WEILL 'Frauentanz,' Op. 10, for soprano, viola, flute, clarinet, bassoon, and horn
BEETHOVEN Piano Trio in E-flat, Op. 70, No. 2

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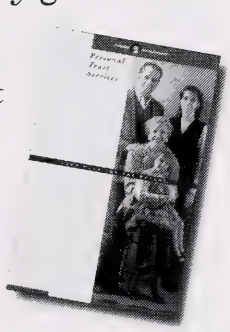


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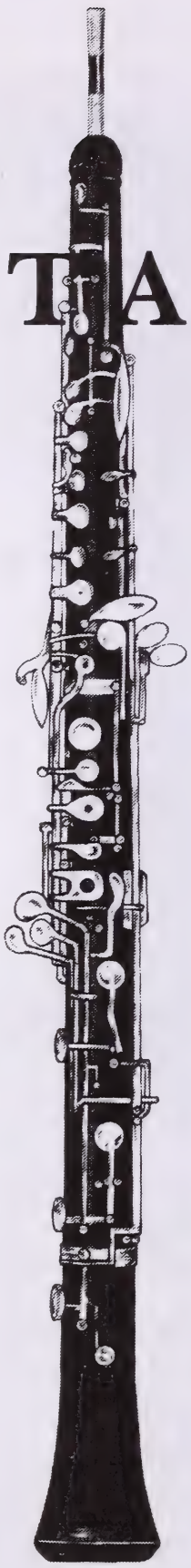
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wars—this century offers ample evidence—and are therefore committed to the cause of reconciliation. This thought was paramount in Benjamin Britten's mind when he was commissioned to write a major work for the rededication of Coventry Cathedral in 1962, some two decades after the beautiful medieval building had been largely destroyed in a German bombing. Britten chose to write a quasi-liturgical work of unique shape, linking the Latin text of the Roman Catholic Mass for the Dead with the English poems of Wilfred Owen, who had died in the First World War. Moreover, Britten explicitly composed the three solo vocal parts to be performed at the premiere by a Russian soprano, an English tenor, and a German baritone, thus symbolizing three of the countries most closely enmeshed in the war. But from beginning to end his *War Requiem* casts ironic light on the familiar liturgical words as the reality of our own century's barbarism unfolds. The final section, setting Wilfred Owen's account of two dead soldiers meeting in some long, dark, cold purgatorial tunnel—in which one identifies himself: "I am the enemy you killed, my friend"—brings finally a long-sought, deeply moving reconciliation.

—Steven Ledbetter

Most of the compositions mentioned in this essay are being performed by the Boston Symphony Orchestra this season, and almost all of the composers mentioned are represented in this season's programming.

BRITTEN *War Requiem* (February 1, 2, 3, 4)
COPLAND *Fanfare for the Common Man* (Opening Night)
HAAS Study for Strings (March 2, 3, 4, 7)
HINDEMITH Prelude to *When Lilacs Last in the Dooryard Bloom'd* (April 6, 7, 8, 11)
KORNGOLD Symphony in F-sharp (April 6, 7, 8, 11)
KRÁSA Chamber Symphony (April 20, 21, 22, 25)
PENDERECKI *Threnody for the Victims of Hiroshima* (September 30, October 1)
PROKOFIEV Symphony No. 5 (January 26, 27, 28, 31)
RACHMANINOFF Symphonic Dances (January 19, 20, 21)
SCHOENBERG *A Survivor from Warsaw* (January 19, 20, 21)
SCHULHOFF Concerto for String Quartet with Chamber Orchestra (February 23, 24, 25)
SESSIONS Symphony No. 2 (November 23, 25, 26)
SHOSTAKOVICH Symphony No. 7, *Leningrad* (March 16, 17, 18)
SHOSTAKOVICH Symphony No. 9 (December 2 [Oslo Philharmonic])
VAUGHAN WILLIAMS Symphony No. 5 (March 30, 31; April 1, 4)
WEILL *The Seven Deadly Sins* (April 6, 7, 8, 11)
WEILL Suite from *The Threepenny Opera* (January 5, 6, 7, 10)
WILLIAMS "Remembrances" from *Schindler's List* (Opening Night)



TAKE NOTE

The precursor of the oboe goes back to antiquity – it was found in Sumeria (2800 B.C.) and was the Jewish *halil,* Greek *aulos,* and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboe* the name which is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • In business, as in the arts, experience and ability are invaluable. Caddell & Byers has earned a most favorable reputation for providing special insurance programs for the musical community in Eastern Massachusetts. In addition, we have built a close working relationship with other areas of the arts • Whatever the special insurance protection challenge, Caddell & Byers will find the solutions you need.

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Tuesday, October 18, at 8

SEIJI OZAWA conducting

TAKEMITSU — *Tree Line*, for chamber orchestra

MOZART — Piano Concerto No. 14 in E-flat, K.449
Allegro vivace
Andantino
Allegro ma non troppo
URSULA OPPENS

INTERMISSION

BRAHMS — Symphony No. 4 in E minor, Opus 98
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

This concert will end about 9:55.

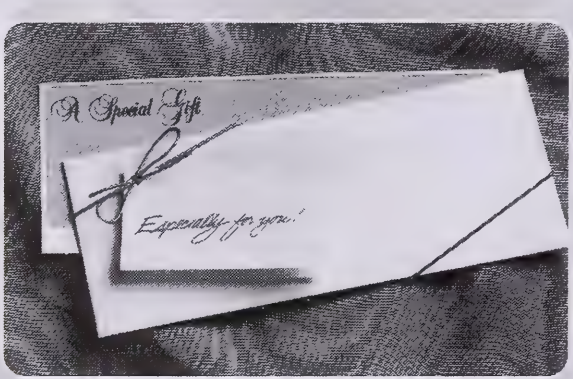
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Toru Takemitsu
Tree Line, for chamber orchestra



Toru Takemitsu was born in Tokyo, Japan, on October 8, 1930, and lives there. He composed Tree Line *on a commission from the London Sinfonietta for its twentieth anniversary. Oliver Knussen conducted the world premiere in London on May 20, 1988. The American premiere was given in New York by the ensemble Speculum Musicae on November 14, 1989. This is the first performance by the Boston Symphony Orchestra. The score calls for flute (doubling alto flute), oboe, two clarinets (second doubling bass clarinet), bassoon (doubling contrabassoon), two horns, trumpet, trombone, two percussionists (I: vibraphone and antique cymbals [crotal]; II: large tubular bells, glockenspiel, two cymbals on pedal, timpani, antique cymbals [crotal]), piano (doubling celesta), harp, and strings. The duration of the work is about fourteen minutes.*

Toru Takemitsu is one of Japan's best-known composers today, both at home and in the West. His career came about as an unlikely result of an accident that occurred when he was sixteen. While mountain climbing, he dropped his camera into a waterfall. In trying to retrieve it he caught pneumonia, and was forced to spend a long period convalescing at home. There he listened to music on the radio for hours on end and—though he had never studied music up to that time—decided to be a composer. He bought scores and taught himself to play the piano. Though he became the private pupil of Kosuji Kiyose at the age of eighteen, he is largely self-taught as a composer. Within three years he had organized Tokyo's Experimental Workshop, a society for the performance of avant-garde music, and in 1966 he created, with Seiji Ozawa and Toshi Ichiyanagi, the group Orchestral Space.

Takemitsu's earlier music made fleeting obeisance to the expressionism of the second Viennese school or to the melodic and harmonic gestures of French music in this century from Debussy to Messiaen. But for the most part his music is entirely *sui generis*. He does not concern himself with traditional theory or musical structures. His rhythms are irregular and very flexible. His harmonies are not functional. For the most part, he has been interested in timbre and texture, in the most varied and delicate colors of sound—and, as a corollary, with silence. Much of his music finds inspiration in poetry, especially the work of his favorite writer, Mahota Ooka, who is a contemporary of the composer's.

Takemitsu's earliest large work, *Requiem* for string orchestra (1957), was heard in 1959 by Igor Stravinsky, who declared it to be a masterpiece. This came at a time when the young composer was still regarded as an ill-educated upstart, but Stravinsky's praise played a vital role in the building of Takemitsu's career because it caused many to reconsider his music and to find in it qualities that had previously eluded them. After giving lectures with John Cage at the East-West Center in Hawaii in 1964, Takemitsu staged a series of "events" in Tokyo in collaboration with Cage and others. At the same time, he became interested anew in such traditional Japanese instruments as the biwa and the shakuhachi. He used the biwa in his 1962 film score *Seppuku* and later employed both instruments in a sort of double concerto called *November Steps*, composed in 1967 for the 125th anniversary of the New York Philharmonic. Other film scores have come from his pen, including music for the well-known 1964 film *Woman of the Dunes* and the highly acclaimed *Ran*, a Japanese version of *King Lear*, by the distinguished director Akira Kurosawa. In these, and in a large output of pieces for



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orchestra and for various instrumental combinations, Takemitsu has demonstrated an ability to fuse oriental musical gestures with those from the West in a language that is personal and idiomatic.

Owing to Seiji Ozawa's long acquaintance with Takemitsu and his collaboration with the composer in performances going back more than two decades, the Boston Symphony Orchestra has enjoyed a continuing relationship with the composer over the years and has given American premieres of many of his compositions. Boston Symphony performances of his works have included the *Requiem* for string orchestra in 1967 at Tanglewood; *November Steps No. 1* in November 1969; *Cassiopeia* for percussionist and orchestra at Tanglewood in 1971, repeated in Boston that November with *The Dorian Horizon* for strings; *Quatrain* (with the chamber ensemble Tashi) in March 1977 and at Tanglewood that July; *A Flock Descends into the Pentagonal Garden* in November and December 1978; *To the Edge of Dream*..... for guitar and orchestra in November 1977; the piano concerto *Riverrun* at Tanglewood in July 1985; and in October 1990 at Symphony Hall, *Orion and Pleiades*, for cello and orchestra. Also in October 1990 Seiji Ozawa and the Boston Symphony gave the world premiere in Carnegie Hall of Takemitsu's *From me flows what you call Time*, a Carnegie Hall centennial commission featuring the five-member Canadian percussion ensemble Nexus. In addition, Takemitsu was an artist-in-residence at Tanglewood in 1986; several of his smaller works were performed during that summer's Festival of Contemporary Music, including the American premiere of *Dream/Window*, which was subsequently performed by the BSO in April 1988.

Inspiration from nature has for centuries been one of the most characteristic features of Japanese art, whether in poetry or the visual arts or—as so often in Takemitsu's work—music. He found a kindred spirit in Claude Debussy, whose use of color and light, rather than line, as a basic approach, and whose frequent translation of visual images into musical form, were most congenial to Takemitsu. A quick survey of titles makes clear his passion for evocations of nature (sometimes through the mediation of lines of poetry): *Rain Coming*, *Garden Rain*, *Rain Spell*, *Waterways*, *Waves*, *Rain Tree*, *Rain Dreaming*, *Water Music*, *Music of Trees*, *Tree Line*, *And Then I Knew 'Twas Wind*, *Eucalypts*. In a collection of essays published in 1962, Takemitsu wrote of the implications to his work of the word "nature," expressing the feeling that urban society, which is largely isolated from nature, is reflected in a great deal of contemporary music, both having lost a "natural balance"; he feels that human life and art will eventually harmonize with nature. If water symbolizes the passage of time in a way that cannot be recovered, trees have a different effect. In 1975, Takemitsu published a collection of essays, *Ongaku no Yohaku kara* ("From the Space Left in Music"), in which he declared that trees symbolize the visualization of time through the annual rings, which are regular—like the year itself—but always subtly different. He sees them as representing human idealism, standing "quietly, securely, and contentedly, through their longevity."

The title *Tree Line* refers to a specific group of trees, a translation into sound of a view that the composer sees regularly, as he explained in his program note for the American premiere:

> The tree line in the title refers to a row of acacia trees luxuriously growing near the mountain villa which is my workshop. A stroll under the long line of acacia trees lining the hilly slopes always soothes my mind. The work was written as an "homage" to these graceful, and yet dauntless trees. The music proceeds like a tapestry, woven around D-natural and B-flat in various modes, along with its main line of tonal variation.
>
> —Steven Ledbetter

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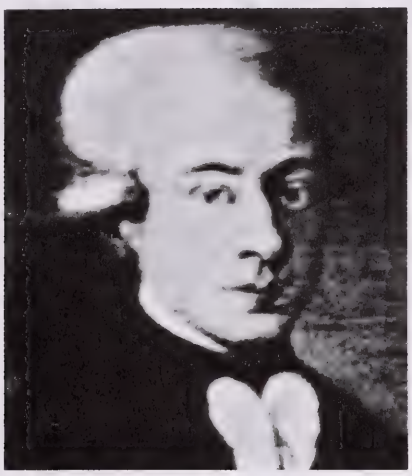
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Wolfgang Amadè Mozart
Piano Concerto No. 14 in E-flat, K.449



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed the E-flat piano concerto on February 9, 1784; the date of the first performance is unknown. Erich Leinsdorf led the first Boston Symphony performances of this concerto in November 1967, with soloist Lilian Kallir; they gave further performances later that season, in March and April 1968, in Boston, Cambridge, Washington, D.C., and New York. Prior to this season, the only BSO performance since that time was conducted by Andrew Davis at Tanglewood on July 19, 1981, with pianist Pierre-Laurent Aimard, though Cecile Licad gave a Tanglewood performance with the Orpheus Chamber Orchestra on August 11, 1991. In addition to solo piano, the score calls for two oboes, two horns, and strings.

This concerto marks the beginning of that incredible series—numbering a dozen—composed before the end of 1786, six of them in 1784 alone! In one respect it is something of a throwback to a group of concertos Mozart had written in 1782, in that the wind parts are not yet essential to the musical fabric. They do provide support in the articulation of the work, but at no point do they play an essential solo. The reason is that Mozart composed this concerto for one of his talented piano students, Babette Ployer, the daughter of a wealthy Salzburger then living in Vienna, and he took pains to make possible a performance at home, with as few as five instruments—the solo piano and a string quartet. But the diminutive size of the orchestra in no way reflects a smallness of conception on Mozart's part. It is rather one of those fresh and original outpourings of his imagination that can only astonish us with the range and variety of his ideas.

Except for the small orchestra and the sparing use of the winds, this is in every respect a work of 1784. Mozart composed four concertos in rapid succession between February and May 1784 (we know the dates with considerable accuracy since it was just at this time that the composer began to keep a list of all his new compositions, dating them as he finished them, and writing out the first few measures to indicate precisely which work was meant; the E-flat concerto was the very first entry on the list). At the end of May he wrote to his father and gave his estimate of the four works, concertos in E-flat (K.449), B-flat (K.450), D (K.451), and G (K.453).

> I really cannot choose between the two of them [the concertos in B-flat and D], but I regard them both as concertos that are bound to make the performer sweat. From the point of view of difficulty, the B-flat concerto beats the one in D. Well, I am very curious to hear which of the three, in B-flat, D, and G, you and my sister prefer. The one in E-flat does not belong at all to the same category. It is one of a quite peculiar kind, composed rather for a small orchestra than for a large one.

It is clear from this letter that the one feature that makes K.449 "quite peculiar" is the small orchestra, not anything inherent in the work itself. The music is vivid, with regular foreshadowings of Mozart's very personal use of chromaticism to color his writing. The first theme, though clearly in E-flat, suggests for just an instant in the opening measures that it may be in C minor. The slow movement—Mozart himself commented on the striking fact that the middle movements of all these concertos avoid really slow

Beethoven

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tempos—is an Andantino with a gentle theme that turns into florid decoration and a dreamy second subject presented, as expected, in the dominant. This much is repeated *in toto* beginning in the remote key of A-flat, but the modulation to the dominant for the second subject brings it around to E-flat, which is rather near to home. But Mozart highlights his return with an unexpected purple patch of chromatic harmony that is highly emotional. The finale is a masterpiece of *opera buffa* contrapuntal horseplay; it could just as easily have come out of *Le nozze di Figaro* two years later, with delightfully imaginative treatment of the returns to the main tune of this witty rondo.

—S.L.

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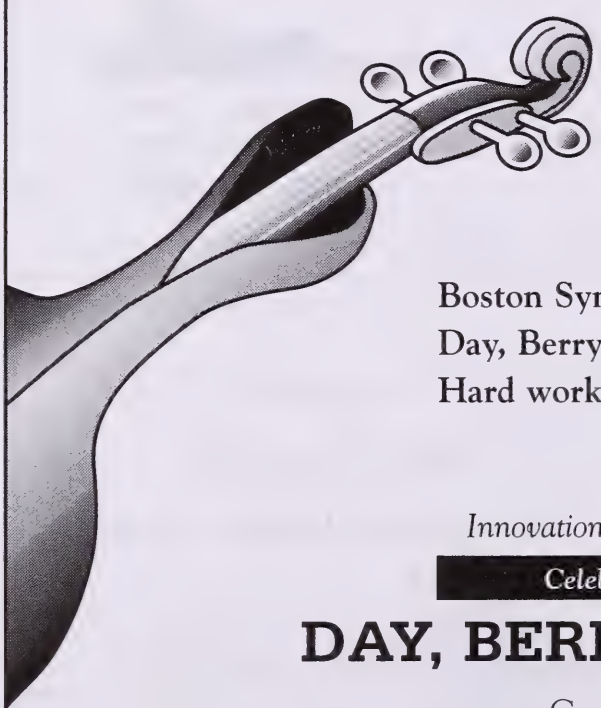
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Johannes Brahms
Symphony No. 4 in E minor, Opus 98



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. His first mention of his Fourth Symphony is in a letter of August 19, 1884, to his publisher, Fritz Simrock. The work must have been completed about a year later, and in October 1885 he gave a two-piano reading of it with Ignaz Brüll in Vienna for a small group of friends including the critic Eduard Hanslick, the surgeon Theodor Billroth, the conductor Hans Richter, and the historian and Haydn biographer C.F. Pohl. Brahms conducted the first orchestral performance on October 25, 1885, at Meiningen. The American premiere was to have taken place in Boston in November 1886. Wilhelm Gericke in fact conducted the work at the public rehearsal on the 26th of that month, but cancelled the scheduled performance after making highly critical remarks to the audience about the new score. He did conduct it at the Boston Symphony concerts of December 22 and 23, 1886, but meanwhile Walter Damrosch had gotten ahead of him with a concert performance with the New York Symphony on December 11. It has also been played by the Boston Symphony under Arthur Nikisch, Emil Paur, Carl Wendling, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Eugene Goossens, Stanley Chapple, George Szell, Charles Munch, Leonard Bernstein, Richard Burgin, Vladimir Golschmann, Erich Leinsdorf, Rafael Kubelick, Carlo Maria Giulini, William Steinberg, Michael Tilson Thomas, Joseph Silverstein, Edo de Waart, Klaus Tennstedt, Colin Davis, Andrew Davis, Seiji Ozawa, Václav Neumann, Giuseppe Sinopoli, Bernard Haitink, who led the most recent subscription performances prior to this season in April 1992, and Marek Janowski, who led the BSO's most recent Tanglewood performance in August 1992, though Seiji Ozawa led a Tanglewood performance this past July with the Tanglewood Music Center Orchestra. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, and strings. Piccolo and triangle appear in the third movement only, contrabassoon in the third and fourth movements only, and the trombones in the fourth movement only.

Brahms sat on his First Symphony for close to twenty years. He was making sketches in the late '50s, friends like Clara Schumann and Albert Dietrich saw the first movement in more or less completed state in the early '60s, the C major horn call that now floods the introduction to the finale with sunlight served as a birthday greeting to Clara in 1868, but still, in 1872, Brahms wrote, "I shall never write a symphony! You can't have a notion what it's like always to hear such a giant marching behind you." It was late 1876 when he at last released the work for performance. The terror of Beethoven and the terror of the idea of symphony once overcome, three more such works followed in relatively quick succession. The Second came along almost right away, having been begun, finished, performed, and published, all in 1877. Then there was an interval filled with other work—the Violin Concerto and Second Piano Concerto, the *Academic Festival* and *Tragic* overtures, *Nänie* and *Gesang der Parzen*, chamber music including the G major violin sonata, C major trio, and F major string quintet, solo piano pieces, songs, and a second book of Hungarian Dances. The Third Symphony, begun in 1882, was finished in the summer of 1883, and the Fourth seems to have been started during the summer of the following year. That year he chose Mürzzuschlag in Styria for his

annual holiday*; "The cherries don't ever get to be sweet and edible in this part of the world," he wrote to several of his friends, adding that he feared his new music had taken on something of their flavor.

As always, he announced work in progress with caution. To his publisher he made only some vague noise about a need for paper with more staves. To Hans von Bülow he reported in September 1885:

> Unfortunately, nothing came of the piano concerto that I should have liked to write. I don't know, the two earlier ones are too good or maybe too bad, but at any rate they are obstructive to me. But I do have a couple of entr'actes; put together they make what is commonly called a symphony. On tour with the Meiningen orchestra, I have often imagined with pleasure how it would be to rehearse it with you, nicely and at leisure, and I'm still imagining that now, wondering by the way whether it would have much of an audience.

*During the year, in the city, Brahms sketched new works and read publishers' proofs. He also still gave occasional concerts. Summers, in the country, he did his most concentrated composing. These were working holidays, then, and the choice of site—and no place, however lovely, served him more than three years in a row—was one of the principal preoccupations of each spring.



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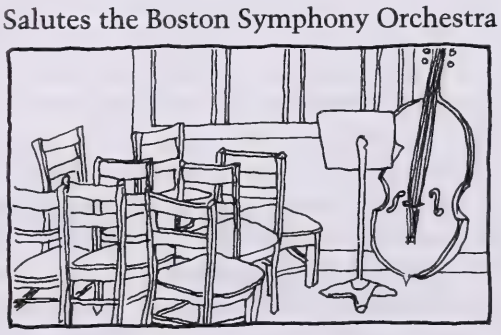
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Meiningen, about 100 miles east and slightly north of Frankfurt, and until recently just over the border into the German Democratic Republic, was the capital of the tiny principality of Saxe-Meiningen.* In the eighteenth century, when Johann Sebastian Bach's third cousin, Johann Ludwig Bach, was Capellmeister there, Meiningen's orchestra had an excellent reputation. The little town continued to have a vital theatrical and musical community, and during the last part of the nineteenth century, when first Hans von Bülow and then Fritz Steinbach were its conductors, the Meiningen Orchestra was one of Europe's elite musical organizations. Liszt, Wagner, and Brahms were associated with it, as was Max Reger in later years; Richard Strauss learned his trade as conductor with von Bülow and the Meiningen players; Richard Mühlfeld, the great clarinetist for whom Brahms wrote his two sonatas, trio, and quintet, was in the orchestra; and Donald Tovey began his career as a writer about music when he supplied program notes for the orchestra's visit to London.

Von Bülow, fifty when he began his five-year stint at Meiningen in 1880, was one of the most imposing and brilliant musical personalities of the century. A remarkable pianist, conductor, and polemicist, he was one of the most prominent of the Wagnerians and conducted the first performances of *Tristan* and *Meistersinger.* He was caught in a wretched personal situation when his wife, the daughter of Franz Liszt, left him for Wagner. He continued to conduct Wagner's music, but he became one of the most fervent admirers and effective champions of Brahms (and thus one of the few to bridge what seemed then a vast gulf between musical ideologies†). He was, in any event, delighted to have Brahms come to Meiningen with his new symphony, and he cautiously explored the possibility of including composer and work on a tour of the Rhineland and Holland. In due course, Brahms arrived at Meiningen, and the new symphony went into rehearsal. "Difficult, very difficult," reported von Bülow, adding a few days later, "No. 4 gigantic, altogether a law unto itself, quite new, steely individuality. Exudes unparalleled energy from first note to last." The premiere went well, and the audience tried hard but unsuccessfully to get an encore of the scherzo. Von Bülow conducted a repeat performance a week later, after which the orchestra set off on its tour, with Brahms conducting the new symphony in Frankfurt, Essen, Elberfeld, Utrecht, Amsterdam, The Hague, Krefeld, Cologne, and Wiesbaden. It was liked and admired everywhere, though Vienna rather resisted the performance two months later by the Philharmonic under Richter, a performance unfortunately prepared nowhere near as well as the series in Meiningen.

It is curious that while the public took to the Fourth, Brahms's friends, including professionals and near-professionals like Hanslick and Elisabeth von Herzogenberg, had some difficulty with it. Perhaps that can be explained. The public, except in Vienna, heard superbly realized performances, while Hanslick, for example, knew it first from a two-piano reading (he remarked it was like being beaten up by two tremendously intelligent and witty people) and Frau von Herzogenberg, cursing the difficult horn and trumpet transpositions, had to decipher it at the piano from the manuscript of Brahms's full score. Then, where the public would have chiefly perceived and been carried away by the sweep of the whole, the professionals, with their special kind of connoisseurship and perception of detail, would have been more struck by what was—and is—genuinely difficult in the score.

It is fascinating, for example, to learn that the opening was disconcerting to Joseph Joachim. Something preparatory, he suggests, even if it were only two measures of

*"Ah, good morning, Your Highness," said Brahms once to Prince George II. "I've just taken a quick pre-breakfast walk through the neighboring kingdoms."

†He was also the first to play the Tchaikovsky B-flat minor concerto—in Boston, on October 25, 1875—a commitment that would have united the Brahmsians and the Wagnerians in their disapproval.

unison B, would help listeners find their way into the piece (in fact, reading his correspondence with Brahms, we learn that originally there were some preparatory measures which were struck out and destroyed). The second statement of the opening melody was difficult to unravel, the theme itself now given in broken octaves and in dialogue between second and first violins,* with elaborate decorative material in violas and woodwinds. Almost everyone was upset over what seems now one of the most wonderful strokes in the work, the place where Brahms seems to make the conventional, classical repeat of the exposition but changes one chord after eight measures, thereby opening undreamed-of harmonic horizons, and only then, after so leisurely a start, moves into the closely argued development. On the other hand, everyone admired the dreamily mysterious entry into the recapitulation—the long sequence of sighing one-measure phrases, subsiding, sinking into one of only four places marked *ppp* in all of Brahms's orchestral music, from which oboes, clarinets, and bassoons emerge in their severe yet gentle reediness to sound the first four notes of the opening melody, in immense magnification, strings weaving an enigmatic garland about the last note. The next four

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notes are treated the same way, and then the music's melancholy flow resumes in the expected way.

For Brahms to build a slow movement over the same keynote as the first movement is rare indeed; yet he does it here and finds an inspired way of celebrating simultaneously the continuity and the contrast of E minor (the first movement) and E major (the second). Horns play something beginning on E—a note we have well in our ears after the emphatic close of the Allegro—but which sounds like C major. It turns out to be something more like the old Phrygian mode, and it is in any case fresh enough and ambiguous enough to accommodate the clarinets' hushed suggestion that one might place a G-sharp over the E, thus inaugurating an idyllic E major. But the notion of a C major beginning is not forgotten and will be fully pursued in the massively rambunctious scherzo.

For the finale, Brahms goes back to the E minor from which he began, but with a theme whose first chord is A minor and thus very close to the world of the just finished scherzo. Brahms's knowledge of Baroque and Renaissance music was extensive and, above all, profound, and so, when he writes a passacaglia, which must have seemed like sheer madness to the up-to-date Wagnerians, he does it like a man composing living music, with no dust of antiquarianism about it. He had been impressed by a cantata, then believed to be by Bach (listed as No. 150, *Nach dir, Herr, verlanget mich*), whose last movement is a set of variations over a repeated bass, and he had maintained that something could still be done with such a bass, though the harmonies would probably have to be made richer. And of course he knew well the great Chaconne for violin solo. The finale of the *Haydn* Variations of 1873 was a brilliantly achieved trial run, but the scope of the grand and tragic finale of the Fourth Symphony is on another level altogether. Woodwinds and brasses, joined at the last by rolling drums, proclaim a sequence of eight chords. The trombones have been saved for this moment, and even now it is characteristic that the statement is *forte* rather than *fortissimo*. The movement falls into four large sections. First, twelve statements of the eight-bar set, with bold variations of texture, harmonic detail, and rhetoric. This phase subsides, to inaugurate a contrasting section, first in minor still, but soon to move into major, in which the measures are twice as long, the movement thus twice as slow. (Brahms is explicit here about wishing the beats, though there are now twice as many of them per measure, to move at the same speed as before: in other words, the double length of the measures is enough to make this "the slow movement" of the finale, and the conductor should not impose a further slowing down of his own.) Four of these bigger variations make up this section. The original pace is resumed with what appears to be a recapitulation. But strings intervene passionately midway through the eight-chord sequence, and the ensuing sixteen variations bring music more urgently dramatic than any yet heard in the symphony. The passion and energy are released in an extensive, still developing, still experiencing coda at a faster speed. Thus the symphony drives to its conclusion, forward-thrusting yet measured, always new in detail yet organically unified, stern, noble, and with that sense of inevitability that marks the greatest music.

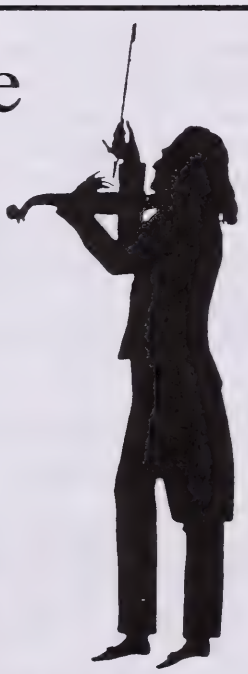
—Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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Almost all of the many books and articles about Toru Takemitsu are available only in Japanese. The one useful exception is Noriko Ohtake's *Creative Sources for the Music of Toru Takemitsu* (Scolar Press, available in the United States from Ashgate Publishing Company, Brookfield, Vermont). Several discs of Takemitsu's music have recently appeared. *Tree Line* has been recorded by Oliver Knussen and the London Sinfonietta (Virgin Classics, with Takemitsu's *Rain Coming*, *Riverrun*, and *Waterways*). Seiji Ozawa leads the Saito Kinen Orchestra in the composer's Viola Concerto with soloist Nobuko Imai, *Eclipse* for shakuhachi and biwa, and *November Steps* (Philips). *To the Edge of Dream* has been recorded by Simon Rattle with guitarist Julian Bream and the City of Birmingham Symphony Orchestra (EMI Classics, with music of Arnold and Rodrigo). The early *Requiem* for string orchestra has been recorded by the Winnipeg Symphony Orchestra under the direction of Kazuhiro Koizumi (CBC Enterprises, with music by Debussy, Louie, Mendelssohn, and Respighi). Other works currently available on compact disc are for solo piano, guitar, or small chamber combinations. Several other orchestral works recorded by Seiji Ozawa are not currently available, though it may be possible to locate the occasional copy in used record stores. These include *Dream/Window* (issued privately on a compact disc by the Kyoto Shinkin Bank), *Arc*, for piano and orchestra, with pianist Yuji Takahashi and the Yomiuri Nippon Symphony Orchestra (Varèse-Sarabande, with music by Ichiyanagi, Ligeti, and Xenakis), and *Quatrain* and *A Flock Descends into the Pentagonal Garden*, with Tashi and the Boston Symphony Orchestra (Deutsche Grammophon). Also currently out of print is *In an Autumn Garden*, performed by the Tokyo Gakuso Orchestra (Varèse-Sarabande).

Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). In many respects the most informative biography of Mozart—though it covers only the last ten years of his life—is Volkmar Braunbehrens' *Mozart in Vienna, 1781-1791* (Harper Perennial paperback), which convincingly lays to rest many myths about the composer while sketching the milieu in which he worked far more effectively than previous writers. H.C. Robbins Landon has also covered the same ground in several volumes devoted to Mozart in Vienna, to his final year, and to Vienna itself during the time Mozart was there. *The Mozart Compedium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer Books), is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information, including things it might never have occurred to you to look up, but which you'll be delighted to know. A distinguished roster of specialists writes about the historical background of Mozart's life, the musical world in which Mozart lived, his social milieu and personality, his opinions on everything from religion and reading matter to sex and other composers. In addition, there are entries for all of Mozart's works with basic information regarding their composition, performance, publication, location of manuscripts, and special features (such as nicknames or borrowed tunes). Finally, a discussion of the reception of Mozart's music, performance practices, myths and legends about Mozart, Mozart in literature, and an evaluation of the biographies, analytical studies, and editions of Mozart's music caps a remarkable book. I know nothing quite like this for any other composer: detailed and scholarly for the specialist, wide-ranging, yet accessible for the general music-lover. *The Mozart Companion*, edited by H.C. Robbins Landon and Donald Mitchell (Northon paperback), contains two major chapters on the concertos: Friedrich Blume discusses their sources, Robbins Landon their musical origin and development. Philip Radcliffe's *Mozart Piano Concertos* is a brief contribution to the useful BBC Music Guides series (University of Washington paperback). Any serious consideration of Mozart's music must include Charles Rosen's

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splendid study *The Classical Style* (Viking; also Norton paperback). Among the many available recordings of K.449, two of historical interest deserve special mention: that of Dame Myra Hess with Bruno Walter and the New York Philharmonic (AS Disc, coupled with Mozart's D minor concerto), and Rudolf Serkin's with Alexander Schneider conducting the Columbia Symphony Orchestra (Sony Classical, three CDs, with six other Mozart concertos and two concert rondos). Of more recent recordings, the performances by Murray Perahia as soloist and conductor with the English Chamber Orchestra (CBS, with Mozart concertos K.413 and 414) and Mitsuko Uchida with Jeffrey Tate conducting the same ensemble (Philips, with the C major concerto, K.415) are both attractive.

Brahms and his music have attracted a new wave of scholarship in recent years. Malcolm MacDonald's *Brahms* in the Master Musicians series (Schirmer Books) is a splendid life-and-works study that replaces the older volume in the series by Peter Latham. *The Life of Johannes Brahms* by Florence May, who knew Brahms personally, remains a valuable classic; this two-volume biography came out in 1905 and is currently available, but in an expensive reprint edition (Scholarly). Karl Geiringer's classic life-and-works study is still available (Oxford paperback), but has been largely surpassed by the most recent biographies. John Horton has contributed a good volume on *Brahms Orchestral Music* to the BBC Music Guides (University of Washington paperback). Donald Francis Tovey's excellent discussion of the Fourth Symphony is reprinted in his *Essays in Musical Analysis* (Oxford paperback). For the reader with some technical knowledge of music, Arnold Schoenberg's essay "Brahms the Progressive" is not to be missed; it is contained in *Style and Idea* (St. Martin's). Bernard Jacobson's *The Music of Johannes Brahms* is a fine introduction to Brahms's style for those not afraid of musical examples (Fairleigh Dickinson University Press), and there are good things, too, in Julius Harrison's *Brahms and his Four Symphonies* (Da Capo). Some of the more specialized fruits of recent research have appeared in several volumes of *Brahms Studies* (Cambridge University Press). Aimed more at the general reader, though thoroughly up-to-date in approach, are the essays and other materials (including translations of letters and original reviews of Brahms works) in *Brahms and his World*, edited by Walter Frisch (Princeton paperback). Brahms's Fourth Symphony has of course been recorded many times. Seiji Ozawa has recorded it with the Saito Kinen Orchestra for Philips. Bernard Haitink has recorded it with the Boston Symphony Orchestra for the same label. Historical performances currently available include a 1934 performance by Bruno Walter with the BBC Symphony (Koch Legacy, coupled with the Third Symphony), and two different performances by Wilhelm Furtwängler—one from 1948, "live" with the Berlin Philharmonic (AS Disc, coupled with music by Beethoven and Strauss), and a live 1950 performance with the Vienna Philharmonic (Music & Arts, coupled with Mozart's Symphony No. 40). Toscanini's recording with the NBC Symphony is very good, though rather hard in sound (RCA Gold Seal). Of more recent recordings, the most noteworthy include—alphabetically by conductor—Leonard Bernstein's dramatic recording with the Vienna Philharmonic (Deutsche Grammophon, with the *Tragic* Overture), Herbert von Karajan's with the Berlin Philharmonic (Deutsche Grammophon), Carlos Kleiber's with the Vienna Philharmonic (Deutsche Grammophon), and Bruno Walter's 1959 recording with the Columbia Symphony (Odyssey, with the *Tragic* Overture).

—S.L.

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Pianist Ursula Oppens is acclaimed for her interpretations of both the standard repertoire and contemporary music. This season she plays Mozart with the Boston Symphony Orchestra in Boston and at the Kennedy Center in Washington, D.C. She presents recitals at Boston's Jordan Hall, in Denver, and in Baltimore. In Europe she appears in Vienna, Barcelona, and at London's Queen Elizabeth Hall. Highlights of 1993-94 included her Carnegie Hall recital debut on the "Keyboard Virtuoso Series," and appearances with the New York Philharmonic, Cleveland Orchestra, and Saint Paul Chamber Orchestra. Ms. Oppens has toured North America in concert and recital, and has played at many of the world's major music festivals, including Tanglewood, Mostly Mozart in New York, Santa Fe, Aspen, Ojai, Bear Valley in California, New Hampshire, Edinburgh, Bonn, Stresa, and Bath. Performance highlights in Europe have included her debut in Vienna, where she appeared in recital and as soloist in a television broadcast of Ravel's Piano Concerto for the Left Hand under Michael Gielen; appearances at the London Proms and as soloist in the Ligeti Piano Concerto in Geneva with the Orchestre de la Suisse Romande; and performances with orchestras in Glasgow, Edinburgh, and Paris. She has also concertized in Germany, France, Italy, Hungary, Japan, Mexico, and Central America. In 1971 Ms. Oppens co-founded Speculum Musicae, an ensemble dedicated to bringing contemporary music to modern audiences. She has premiered works by Francis Thorne, John Adams, Anthony Braxton, Anthony Davis, John Harbison, Tobias Picker, Conlon Nancarrow, Frederic Rzewski, Christian Wolff, Charles Wuorinen, Joan Tower, and Elliott Carter. A native New Yorker, she received her master of music degree at the Juilliard School. A graduate of Radcliffe, where she majored in English literature and economics, she was the first woman Chief Marshal at Harvard's 1990 commencement exercises. Ms. Oppens made her New York debut in 1969 at Carnegie Recital Hall, under the auspices of Young Concert Artists. Her awards include first prize at the 1969 Busoni International Piano Competition, the 1970 *Diploma d'honore* of the Academia Chigiana, a 1976 Avery Fisher Grant which led to a performance with the New York Philharmonic, and the 1979 Record World Award for her recording of Rzewski's *The People United Will Never Be Defeated*, which was reissued on compact disc by Vanguard Classics in 1993. Recent releases include Francis Thorne's Piano Concerto No. 3, two volumes of "American Piano Music of Our Time," and an all-Beethoven disc including the *Hammerklavier* Sonata. Ms. Oppens is currently John Evans Distinguished Professor of Music at Northwestern University in Evanson, Illinois. She made her Boston Symphony debut in April 1982 and, prior to this season, appeared with the orchestra most recently in October 1988.

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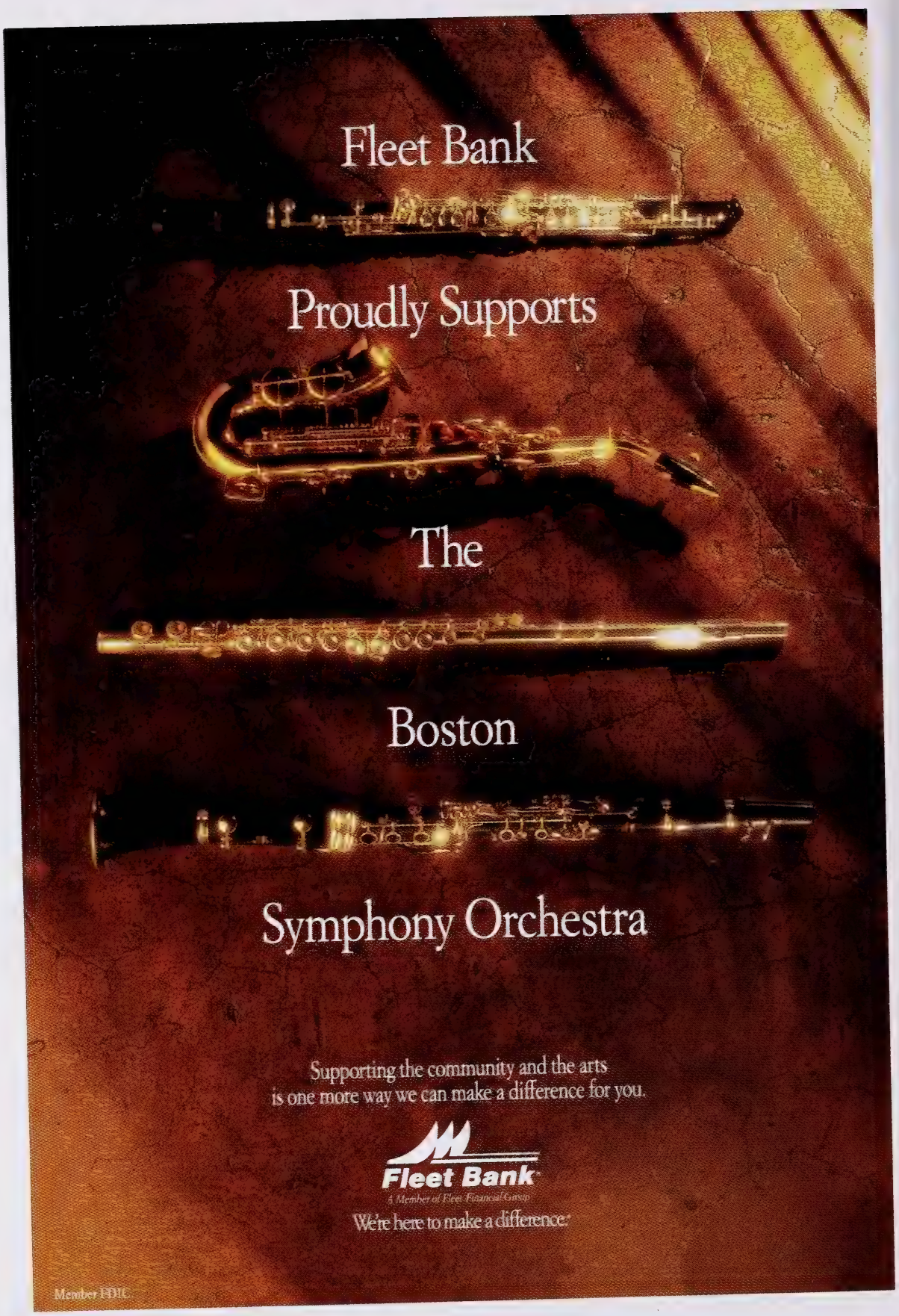
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NEXT PROGRAM . . .

Thursday, November 3, at 10:30 a.m. (Open Rehearsal; Pre-Rehearsal Talk at 9:30 in Symphony Hall)
Thursday, November 3, at 8
Friday, November 4, at 1:30
Saturday, November 5, at 8
Tuesday, November 8, at 8

HEINZ WALLBERG conducting

SCHUBERT — Symphony No. 5 in B-flat, D.485

- Allegro
- Andante con moto
- Menuetto: Allegro molto
- Allegro vivace

MOZART — Violin Concerto No. 3 in G, K.216

- Allegro
- Adagio
- Rondeau: Allegro

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BEETHOVEN — Symphony No. 1 in C, Opus 21

- Adagio molto–Allegro con brio
- Andante cantabile con moto
- Menuetto: Allegro molto e vivace
- Adagio–Allegro molto vivace

German conductor Heinz Wallberg made his Boston Symphony debut in March 1991, leading Bruckner's Eighth Symphony when he replaced an ailing Klaus Tennstedt at short notice. This season he returns to Symphony Hall for a program from classical Austria featuring the young German violinist Frank Peter Zimmermann—who has previously performed Prokofiev, Glazunov, and Beethoven with the BSO—in Mozart's elegant Violin Concerto No. 3. The nineteen-year-old Franz Schubert, already an experienced, thoroughly professional composer, composed his Fifth Symphony in 1816; it was first performed in his own home, by a group of his friends. Though already acclaimed as a virtuoso pianist, Beethoven held off until he was thirty before producing his Symphony No. 1, which marked him instantly as a powerful new musical voice.

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Thursday 'C'—November 3, 8-9:55
Friday 'A'—November 4, 1:30-3:25
Saturday 'B'—November 5, 8-9:55
Tuesday 'B'—November 8, 8-9:55

HEINZ WALLBERG conducting
FRANK PETER ZIMMERMANN, violin

SCHUBERT	Symphony No. 5
MOZART	Violin Concerto No. 3 in G, K.216
BEETHOVEN	Symphony No. 1

Thursday 'D'—November 10, 8-10:10
Friday 'B'—November 11, 1:30-3:40
Saturday 'A'—November 12, 8-10:10

JAMES LEVINE conducting
ANNE SOPHIE VON OTTER, mezzo-soprano
BEN HEPPNER, tenor

HAYDN	Symphony No. 22, *Der Philosoph*
CAGE	*Atlas eclipticalis*
MAHLER	*Das Lied von der Erde*

Wednesday, November 16, at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'B'—November 17, 8-10:15
Friday 'A'—November 18, 1:30-3:45
Saturday 'B'—November 19, 8-10:15
Tuesday 'C'—November 22, 8-10:15

SEIJI OZAWA conducting
SUSAN GRAHAM, mezzo-soprano
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GILLES CACHEMAILLE, bass-baritone
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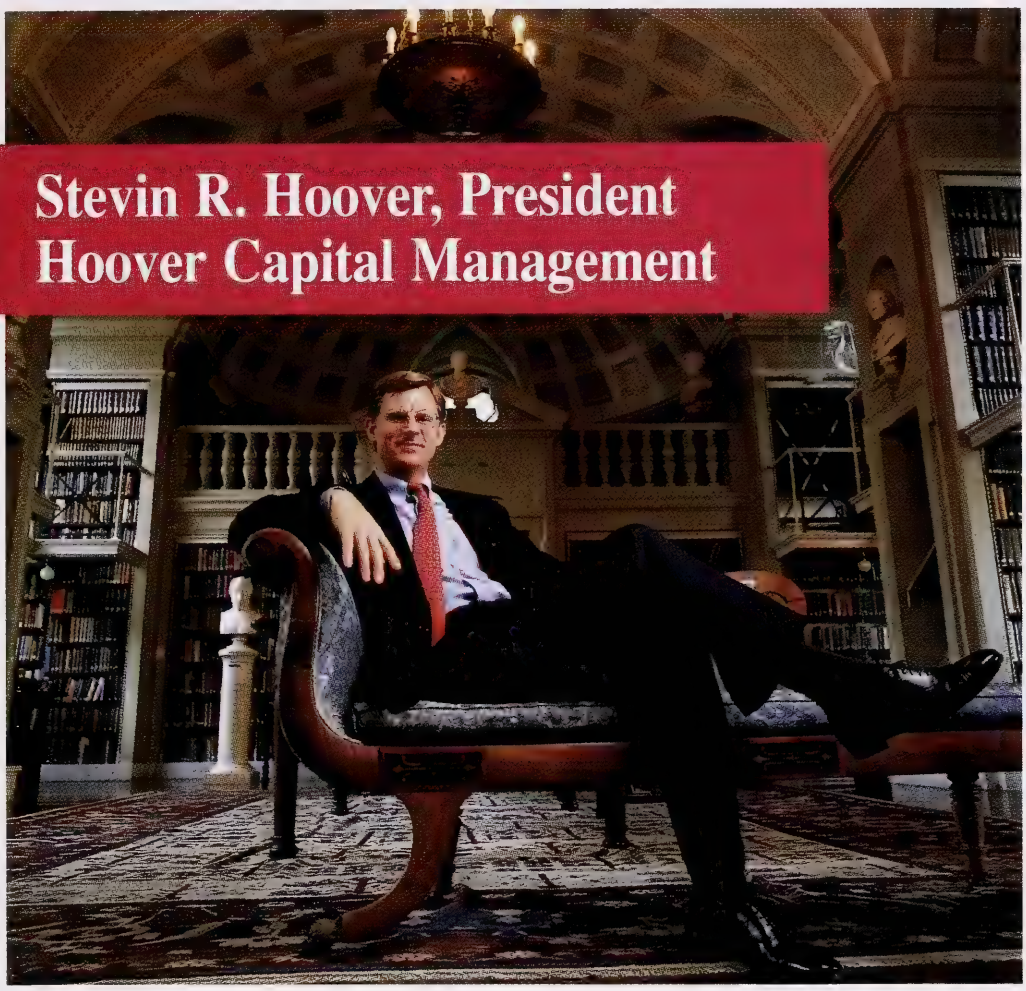


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Commemorating World War II



Boston Symphony Archives

Throughout the 1994-95 season the Boston Symphony Orchestra will be commemorating the 50th anniversary of the end of World War II. To mark this anniversary, the Boston Symphony Orchestra Archives has mounted an exhibition in the two display cases in the Huntington Avenue corridor of the Cohen Wing. The first case holds a display entitled "Silenced Voices: Music Banned by the Nazis," conceived by BSO violist Mark Ludwig, who is mounting a large-scale exhibit under the same name at Brandeis University, sponsored by Brandeis and the Terezín Music Foundation (October 2-November 8).

The second case holds a display entitled "The Boston Symphony Orchestra and World War II," which examines the activities of the BSO and Boston Pops prior to and during the United States involvement in the War. Drawing on photographs, programs, newspaper clippings, and other memorabilia preserved in the Boston Symphony Archives, the exhibit highlights, among other events, the "First Concert Performance in the Western Hemisphere" of Shostakovich's Seventh Symphony, given by the TMC Orchestra at Tanglewood on August 14, 1942 (Toscanini and the NBC Symphony had broadcast the American premiere the previous month); and, pictured here, the War Bond Concert given by Serge Koussevitzky and the BSO at the Boston Garden on December 14, 1944. More than 13,000 people purchased $9,952,122 in war bonds to attend this benefit concert, representing, at the time, the largest amount ever raised at a single indoor orchestral performance in this country.

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Vote "No" on Ballot Question #1

The Boston Symphony Orchestra joins with many other organizations in opposing Question #1 on the Massachusetts ballot. If approved, this referendum would effectively prohibit most non-profit organizations such as the BSO from defending or opposing ballot measures in future state elections—an activity currently allowed by federal tax law. For example, the BSO would be denied the ability to oppose publicly an initiative that might seek to place an entertainment tax on our tickets, or might in some way alter our tax-exempt status in the Commonwealth. Under the proposed law, such activity could subject the organization to a severe fine and its officials to criminal penalty. If the question is approved, the new law would provide a right to some organizations to protect their interests, while taking that right away from others.

Seiji Ozawa Hall at Tanglewood Wins Three Awards

The Boston Symphony Orchestra's Seiji Ozawa Hall at Tanglewood, designed by William Rawn Associates, Architects, Inc., of Boston, has recently received a 1994 Honor Award from the American Institute of Architects of New England. The annual AIA New England Design Awards program recognizes and honors excellence in architectural design not just in New England, but throughout the world.

In addition, Seiji Ozawa Hall was recently named a winner in the sixteenth annual *Interiors* Awards Competition in the Recreation and Entertainment category; the Hall will be featured in the January 1995 issue of *Interiors* magazine. Further, for its work on Seiji Ozawa Hall, the Hall's general contractor—Suffolk Construction Company, Inc., of Boston—has received a Grand Award in the Awards of Excellence competition of the National Commercial Builder's Council of the National Association of Home Builders. In this regard, the Hall will be featured in both *Nation's Building News* and a special insert in the January issue of *Commercial Builder* magazine.

Boston Symphony Concert Initiates ITT Corporation European Broadcast Series

Taped on Friday, September 30, the BSO's opening subscription concert this season—music of Penderecki, Mozart, and Brahms with Seiji Ozawa conducting and pianist Ursula Oppens as soloist—became the first concert to be heard in a new series of radio broadcasts to Europe. Celebrating its seventy-fifth anniversary as a major international corporation, ITT Corporation, in conjunction with its Boston-based subsidiary ITT Sheraton Corporation, is sponsoring this first-ever series of radio broadcasts of various American orchestras to Europe. The broadcasts are being distributed throughout Europe and the former Soviet Union by the European Broadcasting Union, the world's largest international association of broadcasters, with 116 members in 80 countries. Other orchestras participating in the project are the Houston Symphony, Philadelphia Orchestra, Los Angeles Philharmonic, St. Louis Symphony, and Detroit Symphony. The broadcasts will focus on American music and performers, with each program featuring either an American composition, conductor, or soloist. The broadcasts are a production of Inter-Continental Media, Chicago, and WCLV/Seaway Productions, Cleveland, which together produce and syndicate numerous broadcasts throughout the United States of Europe's major orchestras and festivals.

Boston Symphony Chamber Players at Jordan Hall, Sunday, November 13, at 3 p.m.

The Boston Symphony Chamber Players, with pianist Gilbert Kalish, open their 1994-95 series of three Sunday-afternoon concerts at Jordan Hall at New England Conservatory on Sunday, November 13, at 3 p.m. The program includes a Rossini Sonata for Strings, Ervin Schulhoff's Trio for flute, viola, and double bass, Lutosławski's *Chain I*, and Mozart's Piano Quartet No. 1 in G minor. Series subscriptions at $49.50, $37, and $31 are available by calling (617) 266-7575. Single tickets at $19, $14, and $12 are available through SymphonyCharge at (617) 266-1200, or at the Symphony Hall box office.

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BSO Members in Concert

BSO flutist Fenwick Smith and BSO harpist Sarah Schuster Ericsson will be soloists in Mozart's Concerto for Flute and Harp with the Wellesley Symphony Orchestra under Max Hobart's direction on Sunday, November 6, at 3 p.m. at Massachusetts Bay Community College in Wellesley Hills. The program will also include works by Prokofiev, Ives, and Tchaikovsky. Tickets are $10 ($7 students and seniors). For more information, call (617) 235-3584.

Ronald Knudsen opens the Newton Symphony Orchestra's 1994-95 season of four concerts with a program including Bizet's Symphony in C, Ravel's Piano Concerto in G with soloist Soojin Ahn, and Rimsky-Korsakov's *Capriccio espagnol* on Sunday, November 6, at 7:30 p.m. at Aquinas College in Newton. Tickets are $16 and $13. For information about subscriptions or single tickets, call (617) 965-2555.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble—which also includes BSO members Tatiana Dimitriades, Victor Romanul, Burton Fine, and Kazuko Matsusaka, pianist Randall Hodgkinson, and a distinguished roster of guest instrumentalists—offers a series of five concerts at the Second Church in West Newton, and at the Peabody Museum in Salem, beginning with string quintets of Mozart and Brahms on Friday, November 11, at 8 p.m. (Salem) and Friday, November 18, at 8 p.m. (Newton). For complete program and subscription information, call (617) 964-6553.

Art Exhibits in the Cabot-Cahners Room

For the twenty-first year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through November 7 is a collection of contemporary Realist landscape, still life, and portrait paintings from the Cheremeteff Gallery of Boston, which was founded in 1990 and specializes in Russian fine art. The featured artists include Valery Kosorukov, Mikhail Shankov, Andrei Gerasimov, Alexander Yelagin, Albina Akritas, Oleg Shtykhno, and Alexander Danilichev. This will be followed by an exhibit of works in oils, watercolors, and mixed media by five artists from the Concord Art Association (November 7-December 19). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and fifteen percent of each sale goes to the orchestra. Please contact the Volunteer Office at (617) 638-9390 for further information.

Orchestrated Events Continue

BSO subscribers are invited to discover Orchestrated Events, a multi-performance program conceived by the Boston Symphony Association of Volunteers and inaugurated in January 1994. The fall and winter offerings for the 1994-95 season include a wide variety of musical events, many of them supplemented by meals or refreshments, with music ranging from Renaissance to jazz. The performers are Boston Symphony players and other distinguished members of Boston's musical community who have volunteered their talents and time to support the BSO. Numerous devotees of the orchestra, many of them Trustees or Overseers, are sponsoring and hosting these events, so that all proceeds will directly benefit the Boston Symphony Orchestra. On Sunday, November 6, at 3 p.m., BSO cellist Luis Leguía, joined by pianist Carmen Rodriguez-Peralta, will perform classics and music of Latin-American composers in the intimate setting of a contemporary home in Lincoln. On Sunday, December 4, at 4 p.m., celebrate "Christmas in Concord" with the Majestic Brass at Concord's Trinity Episcopal Church. For further information on these or other Orchestrated Events, please call the Volunteer Office at (617) 638-9390.

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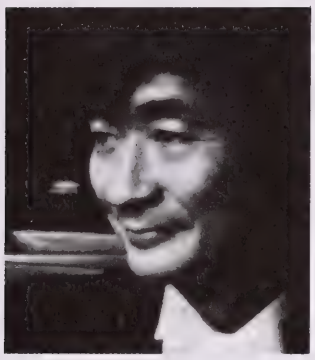
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SEIJI OZAWA



Seiji Ozawa is now in his twenty-second season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

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Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Victor Romanul
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Harvey Seigel

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Catherine French

Second Violins

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Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Jerome Rosen

Ronan Lefkowitz

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

Violas

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Charles S. Dana chair, endowed in perpetuity in 1970

Burton Fine
Acting Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

‡Mark Ludwig

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

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Robert Bradford Newman chair

Carol Procter
Lillian and Nathan R. Miller chair

*Ronald Feldman
Charles and JoAnne Dickinson chair

*Jerome Patterson

*Jonathan Miller

*Owen Young
John F. Cogan, Jr., and Mary Cornille chair

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Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair

*Robert Olson

*James Orleans

*Todd Seeber

*John Stovall

*Dennis Roy

**Participating in a system of rotated seating*

‡*On sabbatical leave*

Flutes

Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

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Geralyn Coticone
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Principal
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Wayne Rapier
Keisuke Wakao
Assistant Principal

English Horn

Robert Sheena
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Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Thomas Martin
Associate Principal & E-flat clarinet

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Thomas Rolfs

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz
Margaret and William C. Rousseau chair

Timpani

Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

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Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps

Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians

Marshall Burlingame
Principal
William Shisler
James Harper

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Looking Back After Fifty Years

by Steven Ledbetter

The Boston Symphony Orchestra offers a season-long musical survey commemorating the 50th anniversary of the end of World War II.

War is the most extreme of human activities, the one most productive of horror and the one most often recalled and reconsidered for years after by those who have experienced it. This century has not been stingy with wars or rumors of wars, yet two of them stand out, in common parlance, as "world wars," the first that ever were, and that brought humanity to the very brink of annihilation. These two wars were really one long struggle, fought in two active stages with a long intermission in between, followed by a long coda, which for decades was feared might be merely the second intermission leading to a third world war. Barbara Tuchman, in *The Guns of August*, her brilliant study of the opening month of the Great War—the one fought as "the war to end war"—referred to the later conflict as "Act Two." And historians of the Second World War—from Winston S. Churchill, who played a leading role in it, to the most recent studies of the subject—discuss in considerable detail how the second war was "inevitable" or "necessary" or, at the very least, "a natural consequence" of the situation that characterized the world following the Armistice of 1918 and the way in which the issues of that war were resolved in the ensuing years.

Still, these two wars were fought in different ways and in different moods, particularly from the American point of view. The "Great War," as the First World War was known until it became unhappily clear that it was only the beginning of a series, was the cause of a massive reconsideration of values that had long been taken for granted—religious, moral, and political values, all of which seemed pointless during four years of endless trench warfare along a thousand-mile front, with hardly a mile gained or lost in all that time. The music of the day was artificially cheerful to keep spirits high, but poets like Wilfred Owen (killed less than a week before the Armistice) and novelist-memoirists like Robert Graves (*Goodbye to All That*) traced the powerful sense of a world that had been different Before, and that would never be the same After. Paul Fussell's superb and moving study of the literature of World War I, *The Great War and Modern Memory*, makes this point most powerfully.

The generation that fought World War I might have wished to avoid another such widespread conflict, but it could not enter into the later war with anything like the naiveté of the leaders and soldiers of 1914. The storm clouds had gathered for nearly a decade before war broke out: with the rise of a charismatic anti-democratic leader in Germany during the previous war, but also of minority groups long established in German society upon whom the blame for economic distress was all too easily placed; with the growth of a fascist dictatorship in Italy, which, in spite of some comic-opera excesses, was anything but humorous; with Japanese aggression in Manchuria and China; with increasing German intransigence over the question of "*Lebensraum*" to the east of Germany.

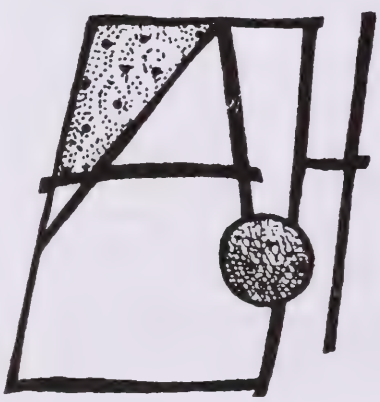
The war was to have unintended consequences on the arts, especially in the United States. The German dictator, Adolf Hitler, felt called upon to attack the work of many of Germany's most advanced artists (many, though not all, of whom were Jewish), being at once concerned about the possible effects of art critical of his regime, and repelled by novelties of expressive style and technique. Many of these artists were declared *persona non grata* and their works were labeled "*entartet*"—"decadent." The lucky ones managed to escape to freer countries, often ending up in the United States, where geniuses like Stravinsky, Hindemith, Bartók, Weill, Korngold, and many others (including the novelists Thomas Mann and Franz Werfel, not to mention many great conductors and performers) greatly enriched the cultural life.

The unlucky artists were arrested and interned in concentration camps, from which all too few ever returned. The camp that the Germans called Theresienstadt (the fortified Czech town of Terezín, north of Prague) beheld some of the most astonishing examples of the human spirit, as expressed in painting, words, and music, from artists living under a death sentence that might well be carried out any day. Most of the leading composers confined to Theresienstadt—including Pavel Haas, Gideon Klein, Hans Krása, and Erwin Schulhoff—were murdered in Auschwitz or one of the other Nazi death camps before the war ended. Yet while they could, they continued to create, to express the freedom of their minds and spirits though their bodies were in thrall.

The war itself brought forth a burst of artistic creation. Much of it, naturally, was purely utilitarian, like Bill Mauldin's cartoons of the sad-faced but determined soldiers Willie and Joe, who brought a laugh even to the front lines, or the stirring tones of Aaron Copland's *Fanfare for the Common Man*, which lifted spirits at home. Many other writers, painters, and composers worked to build morale, to assert faith in the values that were being attacked from without. Many American composers wrote symphonies of noble aspiration—William Schuman's Third and Walter Piston's Second come from this period, not to mention Samuel Barber's Second, specifically written in honor of American army air forces, whose uniform the composer was then wearing, as was Marc Blitzstein when he composed his *Airborne* Symphony.

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Some composers wrote music that could not be performed—at least not publicly—until the war was over. In occupied Paris, Francis Poulenc composed a work for unaccompanied chorus, the opening line of which, referring to the Nazi occupation of the City of Light, read "Of all the springtimes of the world, this one is the most vile." By the end it becomes a glowing paean to *liberté*.

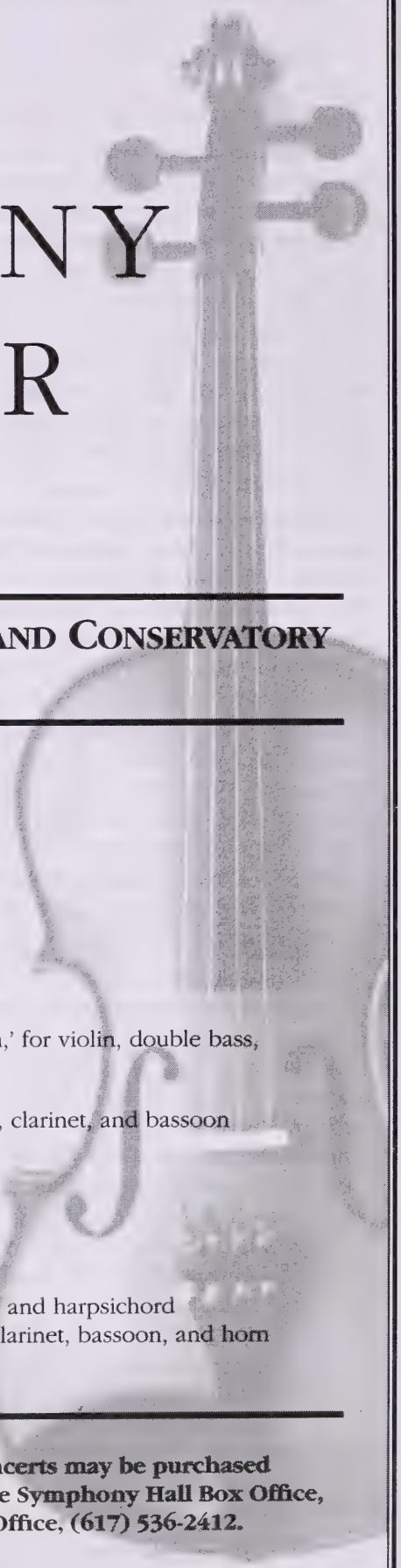
But the most dramatic of the morale-building compositions of the war years was the Seventh Symphony of Shostakovich, much of which was actually written inside the city of Leningrad during the 900-day Nazi siege that failed to overwhelm the spirit of the defenders; its importance as a symbol of defiance to the Germans allowed Shostakovich to include quiet references to the victims of Stalin's purges, too. Not long afterward, the other leading Soviet composer, Prokofiev, wrote his own symphony defying the German armies, his Fifth. Yet another Fifth Symphony—that by Ralph Vaughan Williams—was as different as it possibly could be. Though composed in the middle of the war years, the English composer sought for a realm of peace and tranquility; he drew for his themes on a still-unfinished opera based on *Pilgrim's Progress* (he would complete the opera some years after the war) for a remarkable work of serene elevation in the midst of strife.

When wars end, the utilitarian forms of artistic creation end with them, but the novels, films, plays, memoirs, and musical recollections begin to appear. Literary echoes of the war ranged from the light humor of Thomas Heggen's *Mister Roberts* and the coming-of-age story that lies at the heart of Herman Wouk's *The Caine Mutiny* to Norman Mailer's *The Naked and the Dead* and the ultimate revelation of war as a madhouse in Joseph Heller's *Catch-22*. Music played a different role after the war. No longer was it designed, as it so often had been, to rouse flagging spirits and to get the blood pumping in martial time. To be sure, Stalin expected that Shostakovich would compose a great heroic symphony to glorify him as the victorious Russian leader, and he was very unhappy to hear the composer's Ninth Symphony, which—perhaps in sheer relief—was much lighter in mood than any of his wartime works. Roger Sessions's Second Symphony was begun during the war but not completed until 1946; it suggests a kind of struggle from darkness into light, happily achieved. Aaron Copland used his *Fanfare for the Common Man* as the basic musical material for his Third Symphony, which also celebrated the triumphant ending to the long war.

These were natural responses in the year after the war ended. But the passage of time brought darker echoes, particularly because of the way in which the war in the Pacific was brought to a close—with the explosion of a new kind of bomb that threatened the future of the entire race. "Modern Man is Obsolete" was the title of a *Saturday Review* editorial and later a book by Norman Cousins following the explosions at Hiroshima and Nagasaki. The mushroom clouds that rose over Japan became the symbol of a new fear, one that dominated most of the second half of the twentieth century. A Polish composer, Krzysztof Penderecki—who was not quite six when Hitler moved into Poland in August 1939—witnessed enough of the horror of the war to have an intensely personal feeling toward the victims of the Hiroshima bomb. His *Threnody for the Victims of Hiroshima* has fifty-three strings playing in blocks of quarter-tones to produce the kinds of sounds that one can, with very little imagination, hear as sirens, falling bombs, and nothingness—all transmitted in purely musical terms. Arnold Schoenberg responded to the horror of the Holocaust with one of his most dramatic and powerful works, *A Survivor from Warsaw*, which recounts the destruction of the Warsaw ghetto, with a thrilling conclusion as the corpses of the Jews slain on the streets rise and sing in unison prayer. More recently the Steven Spielberg film *Schindler's List*, based on Thomas Keneally's award-winning nonfiction novel, has brought the Holocaust home to a new generation, not least through John Williams's poignant score.

It was left to a pacifist to put what is perhaps the final and most important stamp on music pertaining to World War II. Pacifists are convinced that wars only beget future

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MOZART Piano Quartet No. 1 in G minor, K.478

JANUARY 29, 1995
STRAUSS (arr. Hasenörl) 'Till Eulenspiegel Once Again,' for violin, double bass, clarinet, bassoon, and horn
KNUSSEN 'Songs Without Words'
STRAVINSKY 'Pastorale' for violin, oboe, English horn, clarinet, and bassoon
BRAHMS Piano Quintet in F minor, Op. 34

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with Jayne West, soprano
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DUTILLEUX 'Citations,' for oboe, bassoon, percussion, and harpsichord
WEILL 'Frauentanz,' Op. 10, for soprano, viola, flute, clarinet, bassoon, and horn
BEETHOVEN Piano Trio in E-flat, Op. 70, No. 2

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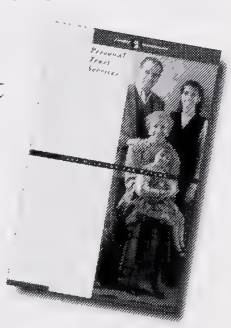


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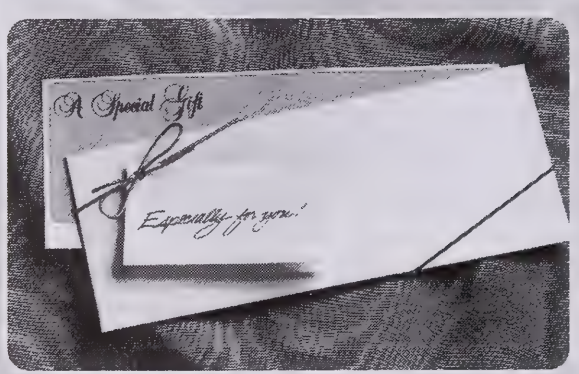
wars—this century offers ample evidence—and are therefore committed to the cause of reconciliation. This thought was paramount in Benjamin Britten's mind when he was commissioned to write a major work for the rededication of Coventry Cathedral in 1962, some two decades after the beautiful medieval building had been largely destroyed in a German bombing. Britten chose to write a quasi-liturgical work of unique shape, linking the Latin text of the Roman Catholic Mass for the Dead with the English poems of Wilfred Owen, who had died in the First World War. Moreover, Britten explicitly composed the three solo vocal parts to be performed at the premiere by a Russian soprano, an English tenor, and a German baritone, thus symbolizing three of the countries most closely enmeshed in the war. But from beginning to end his *War Requiem* casts ironic light on the familiar liturgical words as the reality of our own century's barbarism unfolds. The final section, setting Wilfred Owen's account of two dead soldiers meeting in some long, dark, cold purgatorial tunnel—in which one identifies himself: "I am the enemy you killed, my friend"—brings finally a long-sought, deeply moving reconciliation.

—Steven Ledbetter

Most of the compositions mentioned in this essay are being performed by the Boston Symphony Orchestra this season, and almost all of the composers mentioned are represented in this season's programming.

BRITTEN *War Requiem* (February 1, 2, 3, 4)
COPLAND *Fanfare for the Common Man* (Opening Night)
HAAS Study for Strings (March 2, 3, 4, 7)
HINDEMITH Prelude to *When Lilacs Last in the Dooryard Bloom'd* (April 6, 7, 8, 11)
KORNGOLD Symphony in F-sharp (April 6, 7, 8, 11)
KRÁSA Chamber Symphony (April 20, 21, 22, 25)
PENDERECKI *Threnody for the Victims of Hiroshima* (September 30, October 1)
PROKOFIEV Symphony No. 5 (January 26, 27, 28, 31)
RACHMANINOFF Symphonic Dances (January 19, 20, 21)
SCHOENBERG *A Survivor from Warsaw* (January 19, 20, 21)
SCHULHOFF Concerto for String Quartet with Chamber Orchestra (February 23, 24, 25)
SESSIONS Symphony No. 2 (November 23, 25, 26)
SHOSTAKOVICH Symphony No. 7, *Leningrad* (March 16, 17, 18)
SHOSTAKOVICH Symphony No. 9 (December 2 [Oslo Philharmonic])
VAUGHAN WILLIAMS Symphony No. 5 (March 30, 31; April 1, 4)
WEILL *The Seven Deadly Sins* (April 6, 7, 8, 11)
WEILL Suite from *The Threepenny Opera* (January 5, 6, 7, 10)
WILLIAMS "Remembrances" from *Schindler's List* (Opening Night)

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SCHUBERT — Symphony No. 5 in B-flat, D.485

Allegro
Andante con moto
Menuetto: Allegro molto
Allegro vivace

MOZART — Violin Concerto No. 3 in G, K.216

Allegro
Adagio
Rondeau: Allegro

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INTERMISSION

BEETHOVEN — Symphony No. 1 in C, Opus 21

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Andante cantabile con moto
Menuetto: Allegro molto e vivace
Adagio—Allegro molto vivace

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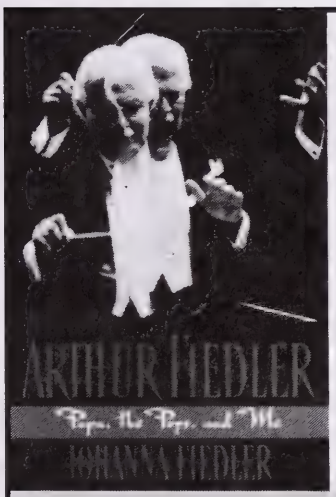
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Franz Schubert
Symphony No. 5 in B-flat, D.485



Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on January 31, 1797, and died in Vienna on November 19, 1828. The Symphony No. 5 was completed on October 3, 1816, and first played that fall at the house of the composer and violinist Otto Hatwig in Vienna. The first public performance was given at the Josefstädter Theater, Vienna, on October 17, 1841, Michael Leitermayer conducting. The Boston Symphony Orchestra gave the first American performance on February 10, 1883, under Georg Henschel's direction. The orchestra has played it since then under the direction of Karl Muck, Serge Koussevitzky, Charles Munch, Richard Burgin, Erich Leinsdorf, Charles Wilson, Aaron Copland, Joseph Silverstein, David Zinman, Pinchas Zukerman, Sir Colin Davis, Jahja Ling, Sergiu Comissiona (the most recent Tanglewood performance, on August 10, 1986), Carl St. Clair, and Seiji Ozawa (the most recent subscription performances, in November 1989, followed the next month by tour performances in Japan). The score calls for flute, two each of oboes, bassoons, and horns, plus strings.

When Schubert was fifteen years old, his voice changed, his five years as a choirboy in the Imperial chapel came to an end, and with them his residence at the *Stadtkonvikt* or City Seminary. Like every boy in a boarding school he had complained about the food, but he had also learned a lot. Under the guidance of the eminent Antonio Salieri,



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whose pupils included Beethoven and Liszt, he had become firmly grounded in composition (and had acquired the habit of dating his manuscripts, for which scholars are profoundly grateful). Playing in the orchestra under the direction of Joseph Spaun, a law student who would later become Schubert's closest and most constant friend, he also acquired invaluable knowledge of orchestral practice.

The presence of Salieri in Schubert's life continued to be a factor over the next four years, but the time from his leaving the seminary to his writing the Fifth Symphony was otherwise full of change and event. He spent a year in a teacher's training school and in August 1814 took a job at his father's school, teaching the tiniest tads their ABC. When that year of training began, he had just finished his First Symphony, after which he got to work on his first large-scale opera, *Des Teufels Lustschloss* (*The Devil's Pleasance*). The year 1814 saw the revision of that work, the composition of major pieces in many genres, and, most amazingly, the writing on October 19 of *Gretchen am Spinnrade*, his first Goethe setting, his first masterpiece, and an achievement in musical fantasy and human insight that no boy of seventeen has any business knowing how to bring off. The next year, 1815, was a year with 145 songs in it, among them *Erlkönig*, *Heidenröslein*, and *Rastlose Liebe*, and there was time besides for two symphonies and other large-scale works for church, stage, and chamber. There were personal setbacks in 1816, notably the failure to land a teaching post at Laibach (now Ljubljana) and Goethe's frosty non-response to receiving a package of Schubert's songs. But the catalogue grew to include, among other things, masterful songs like *An Schwager Kronos*, *Seligkeit*, *Litanei*, *Der Wanderer*, and a series from Goethe's *Wilhelm Meister*, the sonatas (falsely known as sonatinas) for violin and piano, and the *Tragic* Symphony. In sum, the Schubert who wrote the Symphony No. 5, though a very young man whose twentieth birthday was about four months away, was an experienced and thoroughly professional composer.

In every way, this symphony is a brilliant achievement. We sense it in the utterly natural, breath-stoppingly original opening gesture that is both a beginning and a preparation for another beginning. We sense it not only in so piquant a moment but also in the grand harmonic strategy and the polyphonic skill upon which the powerful development is built. The songful second movement beautifully makes one of Schubert's favorite and most characteristic modulations to the key a major third below home (here from E-flat to C-flat). The minuet, fast, fiery, and really not minuet-like at all, confirms what Schubert's friends tell us—that Mozart's great G minor symphony was a special favorite. From this tight storm, however, the Trio brings relief in Schubert's most blissful vein. With the quick finale, Schubert returns to something like the mood, energy, and unostentatious, rich skill that informed the first movement.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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Wolfgang Amadè Mozart
Violin Concerto No. 3 in G, K.216



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed his five violin concertos, K.207, 211, 216, 218, and 219, between April and December 1775; K.216 was completed on September 12 and probably had its premiere in Salzburg not long afterward. The first Boston Symphony performances took place in February 1952, with Ernest Ansermet conducting and Arthur Grumiaux as soloist. Later soloists included Isaac Stern and Alfred Krips under the direction of Charles Munch, Joseph Silverstein under Colin Davis, Malcolm Lowe under Seiji Ozawa, Anne-Sophie Mutter under Neeme Järvi (the most recent subscription performances, in March 1990), Itzhak Perlman under Seiji Ozawa, and Gil Shaham under André Previn (the most recent Tanglewood performance, on July 9, 1994). In addition to the solo instrument, the score calls for two each of oboes and horns plus orchestral strings.

Wolfgang's father Leopold was himself a musician of some note, a violinist and composer, whose great contribution was a violin method, *Versuch einer gründlichen Violinschule*, published in the very year of Wolfgang's birth and for a long time the standard work of its type. Needless to say, when Wolfgang's musical talent became apparent, the father undertook to devote himself wholeheartedly to his training and exhibition both as a moral obligation and a financial investment. (Alfred Einstein has justly remarked, "The proportions of obligation and investment are not easy to determine.") The training included instruction on both the violin and the harpsichord, with the result that Wolfgang was able to make professional use of his skill on both instruments.

It appears that his devotion to the violin dwindled after he moved permanently to Vienna and left his father's sphere of influence. Certainly in his maturity he preferred the keyboard as the principal vehicle of virtuosity, and it was for the keyboard that he composed his most profound concertos, whether for himself, for his students, or for other virtuosos. But during the earlier years, when he was still concertmaster in the court orchestra of the Archbishop Hieronymus Colloredo of Salzburg, playing the violin was one of his duties—one that he fulfilled with some distaste. His father continued to encourage his violin playing. In a letter of October 18, 1777, Leopold wrote, "You have no idea how well you play the violin, if you would only do yourself justice and play with boldness, spirit, and fire, as if you were the first violinist in Europe." Perhaps it was the constant paternal pressure that caused Wolfgang ultimately to drop the violin as a solo instrument. In Vienna he preferred to play the viola even in chamber music sessions, and his concert appearances were as a pianist.

In any case, the five violin concertos were all composed during a single year, 1775, while Wolfgang was still concertmaster in Salzburg. It is not clear whether he wrote them for himself or for Gaetano Brunetti, an Italian violinist also in the Archbishop's orchestra. There is some evidence to suggest the latter possibility: a few years later, when Mozart wrote a new slow movement (Adagio in E major, K.261) to replace the middle movement of the Fifth Violin Concerto (K.219), Leopold referred to K.261 in a letter of October 9, 1777, as having been written for Brunetti "because he found the

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other one too studied." But that is certainly not solid proof that the original concerto, much less all five of them, was composed for the Italian instrumentalist.

All five of the violin concertos of 1775—when Mozart was but nineteen years old—date from a period when the composer was still consolidating his concerto style and before he had developed the range and dramatic power of his mature piano concertos. They still resemble the Baroque concerto, with its ritornello for the whole orchestra recurring like the pillars of a bridge to anchor the arching spans of the solo sections. Mozart gradually developed ways of using the tutti-solo opposition of the Baroque concerto in a unique fusion with the dramatic tonal tensions of sonata form, but the real breakthrough in his new concerto treatment did not come until the composition of the E-flat piano concerto, K.271, in January 1777. Thus all of the five violin concertos precede the "mature" Mozart concerto, which is not at all the same thing as saying that they are "immature" pieces.

Even within the space of the nine months during which they were composed, Mozart's concerto technique underwent substantial development, and the last three of the five concertos have long been a regular part of the repertory. Whatever it was that happened during the three months between the composition of the Second and the Third violin concertos, it had the effect of greatly deepening Mozart's art, of allowing him to move beyond the pure decoration of the *galant* style to a more sinewy and spacious kind of melody. The second theme of the orchestral ritornello has a striking shape that Mozart withholds from re-use until the end of the recapitulation. The development section begins in the dominant minor and moves with purposeful strides through a series of closely related keys back to the tonic and the recapitulation, in which the soloist dominates.

The Adagio is wonderfully dreamy, with muted upper strings in triplets and pizzicato cello and bass imparting some of the same expressive qualities as the slow movement of the much later piano concerto in C, K.467. The oboes take part in the dialogue with their little interjections in pairs. The Rondeau is a sprightly 3/8 dance in Allegro tempo. At the opening the wind instruments appear only for occasional punctuation, but they play a progressively more important role throughout. The biggest surprise comes with a change of meter (2/2) and the appearance of a totally new idea in G minor, a graceful dance step for the solo violin over pizzicato strings. This runs directly into a livelier tune of folklike character in G major. This two-section minor/major tune has recently been identified as a Hungarian melody known as the "Strasbourger"; hence the present concerto is the one that should bear the nickmane "*the Strasbourger,*" not the Fourth Violin Concerto, to which the name is sometimes applied. The wind instruments, having played a more vital role in the G major section, withdraw from prominence for a time after the beginning of the recapitulation, but they return in the whimsical coda to bring the concerto to a surprising and witty ending without any of the stringed instruments.

—Steven Ledbetter

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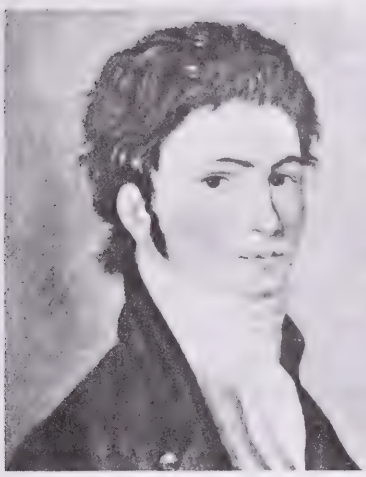
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Ludwig van Beethoven
Symphony No. 1 in C, Opus 21



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He probably composed the greater part of his First Symphony in 1799, completing it early in 1800. The first performance took place in a concert given by Beethoven in Vienna on April 2, 1800. The first American performance seems to have taken place in the highly musical Moravian community in Nazareth, Pennsylvania, on June 13, 1813; the conductor of that performance is unknown. Georg Henschel introduced the work to Boston Symphony audiences early in the BSO's inaugural season, on October 28 and 29, 1881. Since then the orchestra has performed it under the direction of Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Charles Munch, Richard Burgin, Erich Leinsdorf, Eugene Ormandy, William Steinberg, Michael Tilson Thomas, Seiji Ozawa, Kurt Masur, and Christoph Eschenbach, who led the most recent Tanglewood performance in August 1986 and the most recent subscription performances in November 1991. The symphony is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.

Popular writing about Beethoven has found it all too easy to belittle the early, pre-*Eroica* symphonies as offspring of the eighteenth century, as little more than student works, forerunners of the masterpieces to come. Quite aside from its gratuitous denigration of the rich legacy of Haydn and Mozart, this attitude shows little real understanding of Beethoven's music. Beethoven's contemporaries, at least, were aware that the First Symphony marked the arrival of an arresting new voice in the concert hall, one that made demands possibly beyond the audience's willingness to follow. Certainly the work that succeeded most brilliantly with those who attended Beethoven's "academy" (as such concerts were called) on April 2, 1800, was not the symphony but another new piece, the Septet in E-flat, Opus 20. That work, delightful as it was, did not make the kinds of intellectual demands that the symphony did. The symphony was full to overflowing with musical ideas and demanded full attention throughout. It was no lightweight piece, but rather a *dense* composition in its interrelationship of thematic idea and harmonic plan, in its expansion to a larger scale than most earlier symphonies had aimed at, and in the intricate interplay of small motivic gestures that helped to unify it.

We know nothing of why Beethoven wrote this symphony. He had certainly planned an attack on the largest musical genre more than once before—sketches survive for earlier symphonies that never got beyond the embryo stage—but it was not until he was thirty years old, already established as a piano virtuoso and composer for the piano, with recently-won laurels as a composer for string quartet, that he came before the public as a symphonist. No sketches seem to survive, and even the complete autograph score is lost. We are left, then, only with the work itself.

Today, after having heard the Beethoven First so many times over so many years, it is difficult to recapture what must have been the audience's sense of disorientation in the opening measures, when Beethoven's first two chords seem to imply a symphony in F, only to have that move cancelled by the next chord, which aims at G. We now think of that opening as a wonderful, oblique approach to the home key, a setting up of harmonic tensions that are only resolved with the establishment of the main Allegro con brio. But early listeners found themselves befuddled by what seemed to be contradic-



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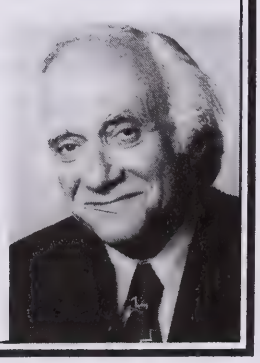
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tory signals from the composer. Right from the outset there was no doubt that this was a new and individual voice.

Once underway with his Allegro con brio, Beethoven suggests the expanded framework of his material by presenting his theme first on the tonic of the home key, then immediately repeating it one step higher. It is a favorite gambit of the composer's. Such a gesture cannot be repeated again literally without becoming exasperating; it virtually forces something varied in consequence. At the same time, the elevated pitch of the repetition screws up the energy level one notch, the first step in a journey of skillfully weighted tension and release.

The slow movement (though not too slow: Beethoven qualifies his Andante cantabile with the words "*con moto*"—"with movement") is a full-fledged sonata form, complete with an extensive development section (rare at this tempo), in which the principal theme consists of imitative statements overlapping each other in a fugato. A dotted rhythm subtly introduced as part of the melody in the third bar gradually gains in importance until it becomes an extended motive in the timpani (against flute and violin triplets) at the end of the exposition and dominates the development section. The recapitulation feels as if it moves faster since, as so often in Beethoven, there is an underlying faster pulse that was not present earlier; the dotted rhythm provides striking contrast from the passages of smooth equal sixteenths.

Beethoven still uses the generic term Menuetto for the third movement, though the tempo marking, Allegro molto e vivace, shows how far we have come from that stately aristocratic dance. In fact, this movement is a scherzo in everything but name. The main part of the movement consists of a headlong dash toward far harmonic vistas, with chords constantly changing in ceaseless activity; by way of the most striking contrast, the Trio features woodwinds and violins in a gentler passage with almost no harmonic motion at all—a stasis designed to allow a catching of breath before the return of the mad race.

Charles Rosen has noted in his book *The Classical Style* how important the upbeat is to the fundamental wit of the music of Haydn, Mozart, and Beethoven. A regular upbeat pattern in a theme can lead the listener's expectation in a certain direction—and perhaps mislead it for expressive purposes. Beethoven's finale begins with a passage in which an upbeat grows from just two notes to three, then four, five, six, and finally a seven-note upward scale and two reiterations of the note at the top before reaching the downbeat. This huge "upbeat," which extends for nearly a measure and a half, accumulates such a load of potential energy in its climb that the reaction can be nothing less than an explosion of wit and high spirits in which a series of thematic ideas develops in the most intricate counterpoint. The long upbeat phrase sometimes leads to the theme, but often (especially in the development) it ends unexpectedly in nothing or intertwines with itself turned upside down. This splendid final movement in the first of Beethoven's nine contributions to the literature of the symphony remains one of the best examples of the Beethovenian guffaw.

—S.L.

More . . .

Schubert is the subject of a biography by Maurice J.E. Brown (Da Capo) and of a whole series of publications by Otto Erich Deutsch, whose very name—or initial, anyway—symbolizes Schubert research through the "D." numbers of his chronological catalogue of the composer's works. One of the most interesting of Deutsch's many contributions is a biographical look at Schubert through a kaleidoscope, as it were, of the recollections of anyone who knew him and who ever recorded his or her memories; it is called *Schubert: Memoirs by his Friends* (Da Capo). The excellent Schubert article in The New Grove by Brown and Eric Sams has been reprinted in paperback as *The New Grove Schubert* (Norton). The latest detailed work on Schubert's biography comes from Maynard Solomon, whose psycho-biography of Beethoven is one of the most useful—and carefully documented—of contributions to that genre. Solomon's article, "Franz Schubert and the Peacocks of Benvenuto Cellini," in *19th-Century Music* for Spring 1989, attracted considerable attention for its picture of Schubert as a homosexual libertine. This discussion has become such a hot topic in musical scholarship that an entire recent issue of the journal (Summer 1993) was devoted to the topic "Schubert: Music, Sexuality, Culture," with four major articles and four briefer commentaries by

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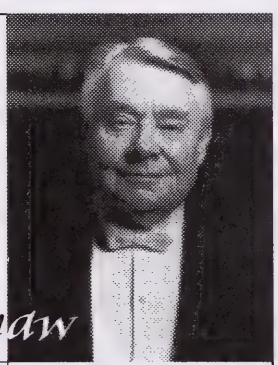
leading scholars, covering a wide range of viewpoints. Schubert's Fifth is far and away the most frequently recorded of the early Schubert symphonies. Among the recommended recordings are those of Claudio Abbado and the Chamber Orchestra of Europe (Deutsche Grammophon, with the Symphony No. 6), Ivan Fischer and the Budapest Festival Orchestra (Hungaroton, with the Symphony No. 4), and Neville Marriner with the Academy of St. Martin-in-the-Fields, which used to be available on a single disc (Philips, with the Symphony No. 4, *Tragic*) but can now be found only as part of a set of six CDs containing all of the completed symphonies and symphonic fragments.

Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). In many respects the most informative biography of Mozart—though it covers only the last ten years of his life—is Volkmar Braunbehrens' *Mozart in Vienna, 1781-1791* (Harper Perennial paperback), which convincingly lays to rest many myths about the composer while sketching the milieu in which he worked far more effectively than previous writers. H.C. Robbins Landon has also covered the same ground in several volumes devoted to Mozart in Vienna, to his final year, and to Vienna itself during the

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time Mozart was there. *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer Books), is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information, including things it might never have occurred to you to look up, but which you'll be delighted to know. A distinguished roster of specialists writes about the historical background of Mozart's life, the musical world in which Mozart lived, his social milieu and personality, his opinions on everything from religion and reading matter to sex and other composers. In addition, there are entries for all of Mozart's works with basic information regarding their composition, performance, publication, location of manuscripts, and special features (such as nicknames or borrowed tunes). Finally, a discussion of the reception of Mozart's music, performance practices, myths and legends about Mozart, Mozart in literature, and an evaluation of the biographies, analytical studies, and editions of Mozart's music caps a remarkable book. I know nothing quite like this for any other composer: detailed and scholarly for the specialist, wide-ranging, yet accessible for the general music-lover. A. Hyatt King's *Mozart Wind and String Concertos*, in the series of BBC Music Guides (University of Washington paperback), contains a fairly extensive discussion of the Third Violin Concerto. It is possible to study Mozart's own scores of the violin concertos in a facsimile edition, edited and with an introduction by Gabrial Banat, of all five concertos (Raven Press). Mozart's Third Violin Concerto is one of the most frequently recorded of Mozart's outings in the genre. Among the performances I'd recommend are those of Itzhak Perlman with the Vienna Philharmonic under the direction of James Levine (Deutsche Grammophon, with the Violin Concerto No. 5); Arthur Grumiaux with the London Symphony conducted by Sir Colin Davis (Philips, also coupled with the Fifth Concerto); Josef Suk as soloist and conductor with the Suk Chamber Orchestra (Vanguard Classics, with the Violin Concerto No. 2 and the *Sinfonia concertante*); and Thomas Zehetmair as soloist and conductor with the Philharmonia Orchestra (Teldec, with the Second and Fifth concertos).

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The excellent Beethoven article by Alan Tyson and Joseph Kerman in The New Grove Dictionary of Music and Musicians is a short book in itself, and has been reissued as such (Norton paperback). The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). This can be supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). A welcome new general reference on all matters Beethovenian is *The Beethoven Companion*, edited by Barry Cooper (Thames & Hudson). This compact volume is richly filled with information about almost anything having to do not just with Beethoven's life, work, personality, and manuscripts, but also with his friends, associates, and milieu. There have, of course, been many studies of the symphonies. George Grove's *Beethoven and his Nine Symphonies*, though written nearly a century ago from a now-distant point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in the first volume of *The Symphony*, edited by Robert Simpson, is enlightening (Penguin), as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (University of Washington paperback). Donald Francis Tovey's classic essays on the symphonies appear in his *Essays in Musical Analysis* (Oxford paperback). Another excellent guide for the general reader who is not afraid of musical examples is *The Nine Symphonies of Beethoven* by Antony Hopkins, issued in paperback by the English publisher Pan Books.

Many people, of course, like to obtain all nine symphonies in a single set, of which there are dozens currently available, including long-admired versions by Toscanini with the NBC Symphony Orchestra (RCA, five CDs), Herbert von Karajan and the Berlin Philharmonic (three different versions on DG, of which my favorite set is the 1963 series, on five CDs), and Leonard Bernstein and the Vienna Philharmonic Orchestra (DG, six CDs). More recent recordings have often taken into account the results of new information regarding the size of the orchestra and the playing practices used in Beethoven's day. Sometimes this has been employed in an overtly "historical" way, as in the readings of Roger Norrington with the London Classical Players (Angel) or of Christopher Hogwood with the Academy of Ancient Music (Oiseau-Lyre), sometimes simply in a crisper treatment with an established orchestra, as in the recordings by Christoph von Dohnányi with the Cleveland Orchestra (Telarc). In the long history of Beethoven symphony recordings, few new sets have attracted as much attention or enthusiasm as the recent one by the Chamber Orchestra of Europe under the direction of Nikolaus Harnoncourt, a veteran of the "early music wars" who here employs an ensemble of modern instruments (Teldec). To many this series of discs has set an entirely new standard for hearing the Beethoven symphonies, combining the accuracy of modern playing with the approach of an historically-informed director who nonetheless brings to his performances a freshness that is a far cry from dusty antiquarianism. It is also possible to obtain single discs from these sets containing one or two symphonies each. Individual recordings of the First Symphony (in addition to single releases of versions from the sets) include two Boston Symphony recordings: one by Charles Munch (RCA Gold Seal, coupled with the *Eroica*) and one by Erich Leinsdorf (Victrola, coupled with the Eighth).

—S.L.

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Heinz Wallberg



The septuagenarian Westphalian conductor Heinz Wallberg's recent engagements have taken him throughout the world, for performances with Australia's ABC Orchestras in Perth, Adelaide, Sydney, and Melbourne, the NHK Symphony Orchestra of Japan, the symphony orchestras of Detroit, Atlanta, Pittsburgh, and Boston, and, in Scandinavia, with the Oslo Philharmonic, the Stockholm Philharmonic, and the Gothenberg Symphony. European engagements have included the BBC Symphony in London and at the Lille Festival, the Vienna Symphony, the Festival Radio France in Montpellier, and, at home in Germany, the orchestras of Berlin, Dresden, Cologne, Hamburg, Baden-Baden, and his home city of Essen. Mr. Wallberg represents the renowned Austro-German tradition of the operatic and symphonic Kapellmeister. Though he now rarely conducts opera, he is one of the most experienced and versatile opera conductors of his generation, having held a series of Generalmusikdirektor positions in Germany for nearly forty years, in Augsburg, Bremen, Wiesbaden, and Essen. In addition to more than 450 performances at the Vienna State Opera House, he has also led opera at Covent Garden, Hamburg, Berlin, Munich, Cologne, Stuttgart, Rome, Venice, and Buenos Aires, and at the festivals of Salzburg and Florence. As a symphonic conductor, he made his debut with the Vienna Symphony in 1957, with the Vienna Philharmonic at the Salzburg Festival in 1960, with the Philharmonia of London at the Vienna Festival in 1960, and with the philharmonic orchestras of Berlin and Munich in 1962. In 1966, as chief conductor of the Wiener-Tonkünstler, he presented, for the first time "in the West," the Russian cellist Mstislav Rostropovich. Twenty-five years later the world-famous cellist returned the compliment, inviting Mr. Wallberg to make his North American debut leading concerts with the National Symphony Orchestra in Washington, D.C. The success of these concerts led to invitations from the symphony orchestras of Boston, Montreal, Pittsburgh, Atlanta, and Detroit. One of just three conductors who currently hold the Bruckner Medal from Vienna's International Bruckner Society, Mr. Wallberg is acclaimed particularly for his Bruckner and Brahms. He has recorded for EMI, CBS, RCA, Orfeo, Ariola-Eurodisc, and Philips, among others, including collaborations with Alfred Brendel, Gidon Kremer, Arthur Grumiaux, Elisabeth Schwarzkopf, Birgit Nilsson, Christa Ludwig, Alessandra Marc, and Peter Seiffert. His most prestigious honors include the German Grosser Verdienstkreuz, the Austrian Medal of Honor for Arts and Sciences, and the Gold Medal of the City of Vienna. Mr. Wallberg made his only previous Boston Symphony appearance in March 1991, leading performances of Bruckner's Eighth Symphony.



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Frank Peter Zimmermann



Born in 1965 in Duisburg, Germany, Frank Peter Zimmermann began playing the violin when he was five and made his debut five years later, with the work he performs this week at Symphony Hall. From 1976 to 1978 he studied with Valery Grandov at the Folkwang-Musikhochschule in Essen; during this period he received first prize in the "Jugend-musiziert" Competition. He continued his studies with Saschko Gawriloff at the Staatliche Hochschule der Kunste, Berlin, and from 1980 with Herman Krebbers in Amsterdam. He has since performed with the world's major orchestras and conductors, in all the major concert halls and international music festivals in Europe, Japan, Australia, and the United States. Recipient of the "Premio del Accademia Musicale Chigiana, Siena 1990," Mr. Zimmermann was invited by Prince Charles to perform in June 1991 with Sir Colin Davis and the English Chamber Orchestra in the ballroom of Buckingham Palace; this was the first time a concert from Buckingham Palace was televised and recorded for laser disc. In addition to his orchestral engagements, Mr. Zimmermann gives numerous recitals worldwide with pianist Alexander Lonquich, his regular recital partner. At the invitation of the Berlin Philharmonic Orchestra, Mr. Zimmermann was soloist at the "Europa-Concert" conducted by Bernard Haitink on May 1, 1993, and televised live throughout the world from London's Royal Albert Hall. Mr. Zimmermann records exclusively for EMI Classics; his recorded orchestral and recital repertoire includes concertos of Tchaikovsky, Beethoven, Mozart, Prokofiev, Sibelius, Mendelssohn, Berg, and Stravinsky, Ravel's *Tzigane*, and, with pianist Alexander Lonquich, music of Mozart, Prokofiev, Ravel, Debussy, and Janáček. In 1992 his disc of works by Berg, Stravinsky, and Ravel won the Edison Award for Best Concerto Recording and the Diapason d'Or. Recent recording projects have included the Dvořák and Glazunov violin concertos with Franz Welser-Möst and the London Philharmonic, Saint-Saëns' Violin Concerto No. 3 with Mariss Jansons and the Oslo Philharmonic, and the Brahms Violin Concerto with Wolfgang Sawallisch and the Berlin Philharmonic. Mr. Zimmermann made his Boston Symphony debut at Tanglewood in July 1987. He made his BSO subscription series debut in November 1988 and appeared with the orchestra most recently in August 1993, at Tanglewood. Mr. Zimmermann plays a Stradivarius violin dating from 1691, the famous "Hilton" Stradivarius.

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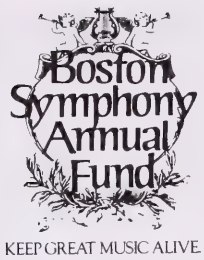
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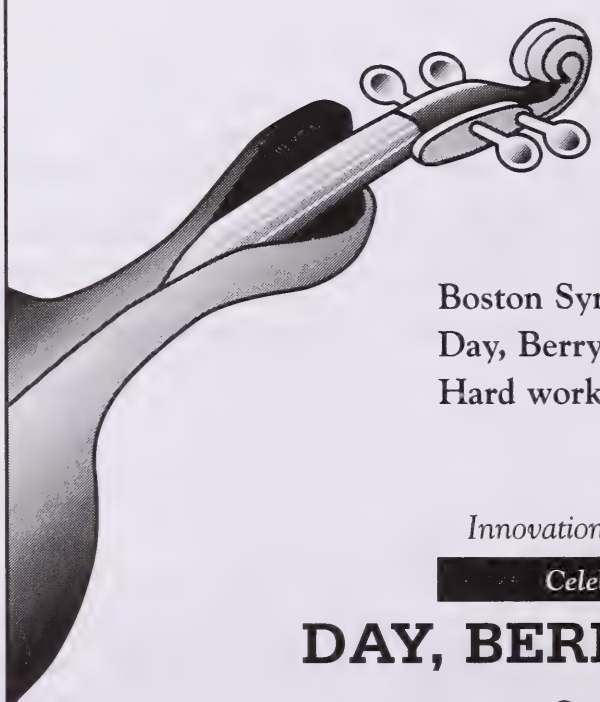
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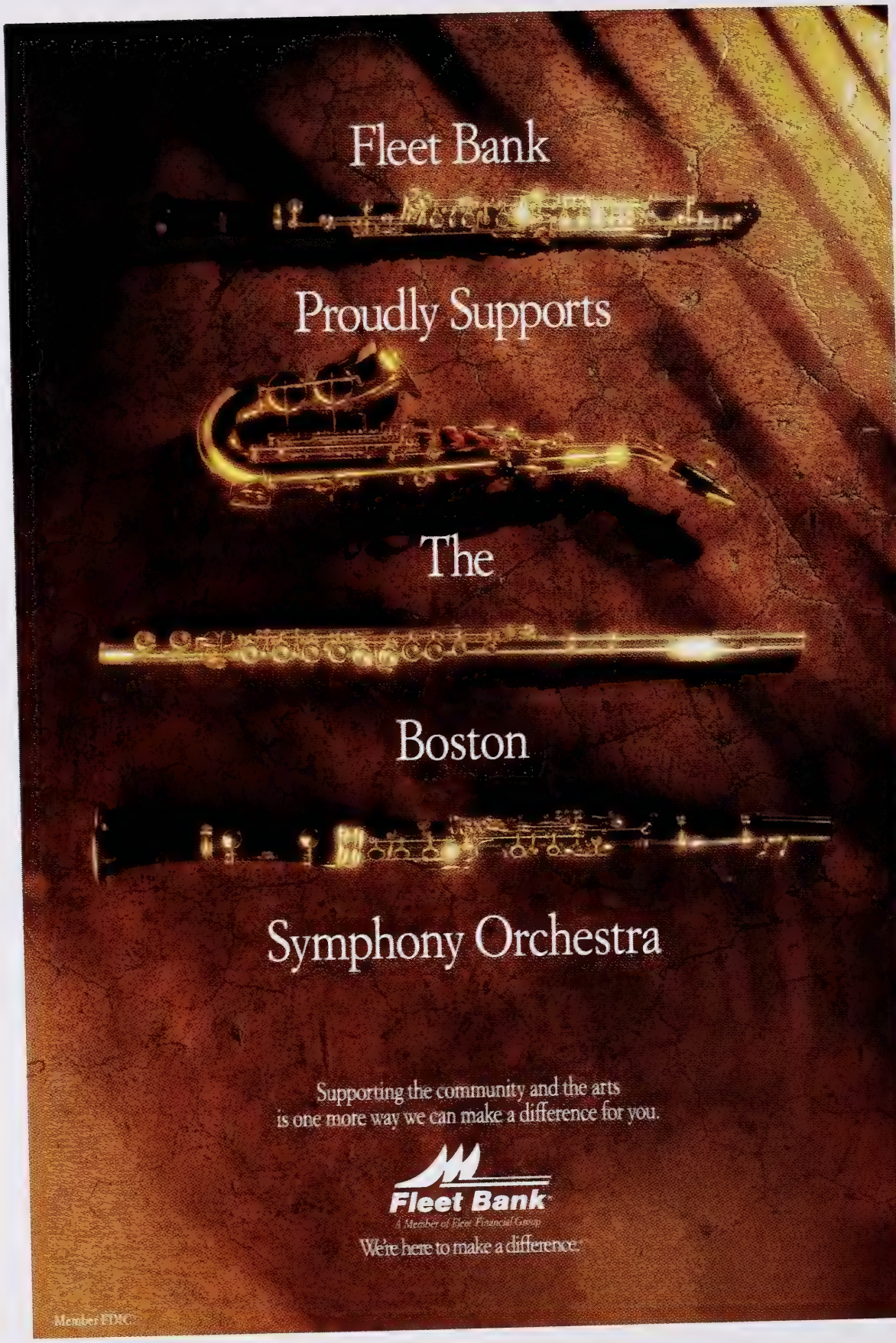
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NEXT PROGRAM . . .

Thursday, November 10, at 8
Friday, November 11, at 1:30
Saturday, November 12, at 8

JAMES LEVINE conducting

HAYDN — Symphony No. 22, *Der Philosoph*

Adagio
Presto
Menuetto; Trio
Finale. Presto

CAGE — *Atlas eclipticalis*

INTERMISSION

MAHLER — *Das Lied von der Erde* (*The Song of the Earth*), A symphony for tenor, alto, and orchestra (after Hans Bethge's "The Chinese Flute")

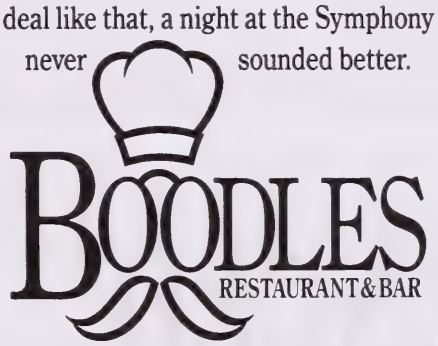
The Drinking Song of Earth's Despair
The Lonely One in Autumn
Of Youth
Of Beauty
The Drunkard in Springtime
The Farewell

ANNE SOFIE VON OTTER, mezzo-soprano
BEN HEPPNER, tenor

Leading his first Boston Symphony concerts since 1978, Metropolitan Opera Artistic Director James Levine returns for a varied program ranging from Haydn's early Symphony No. 22, *The Philosopher*, to the 1961 composition *Atlas eclipticalis* by America's great experimentalist, the late John Cage. Concluding the program will be Mahler's late masterpiece *Das Lied von der Erde*, a series of settings for mezzo-soprano, tenor, and orchestra of Chinese poetry (in German translation) poignantly celebrating the beauty and transitoriness of life. Two acclaimed vocalists—Swedish mezzo-soprano Anne Sofie von Otter and Canadian tenor Ben Heppner—make their Boston Symphony debuts in these performances of *Das Lied von der Erde*, which has not been heard at BSO concerts since Colin Davis led it here two decades ago, in January 1975, with soloists Janet Baker and Richard Cassilly.

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COMING CONCERTS . . .

Thursday 'D'—November 10, 8-10:10
Friday 'B'—November 11, 1:30-3:40
Saturday 'A'—November 12, 8-10:10

JAMES LEVINE conducting
ANNE SOFIE VON OTTER, mezzo-soprano
BEN HEPPNER, tenor

HAYDN	Symphony No. 22, *Der Philosoph*
CAGE	*Atlas eclipticalis*
MAHLER	*Das Lied von der Erde*

Wednesday, November 16, at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'B'—November 17, 8-9:45
Friday 'A'—November 18, 1:30-3:15
Saturday 'B'—November 19, 8-9:45
Tuesday 'C'—November 22, 8-9:45

SEIJI OZAWA conducting
SUSAN GRAHAM, mezzo-soprano
VINSON COLE, tenor
GILLES CACHEMAILLE, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERLIOZ	*Roméo et Juliette*

Thursday 'A'—Wednesday, November 23, 8-10:05
Friday 'B'—November 25, 1:30-3:35
Saturday 'A'—November 26, 8-10:05

SEIJI OZAWA conducting
SUSAN GRAHAM, mezzo-soprano
VINSON COLE, tenor
GILLES CACHEMAILLE, bass-baritone

SESSIONS	Symphony No. 2
BERLIOZ	*Waverley* Overture
BERLIOZ	*Les Nuits d'été*, for mezzo-soprano, tenor, baritone, and orchestra
RAVEL	*Alborada del gracioso*

Programs and artists subject to change.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-800-274-8499. Please note that there is a $2.25 handling fee for each ticket ordered by phone.

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THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

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IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

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PLEASE NOTE THAT SMOKING IS NO LONGER PERMITTED IN ANY PART OF SYMPHONY HALL.

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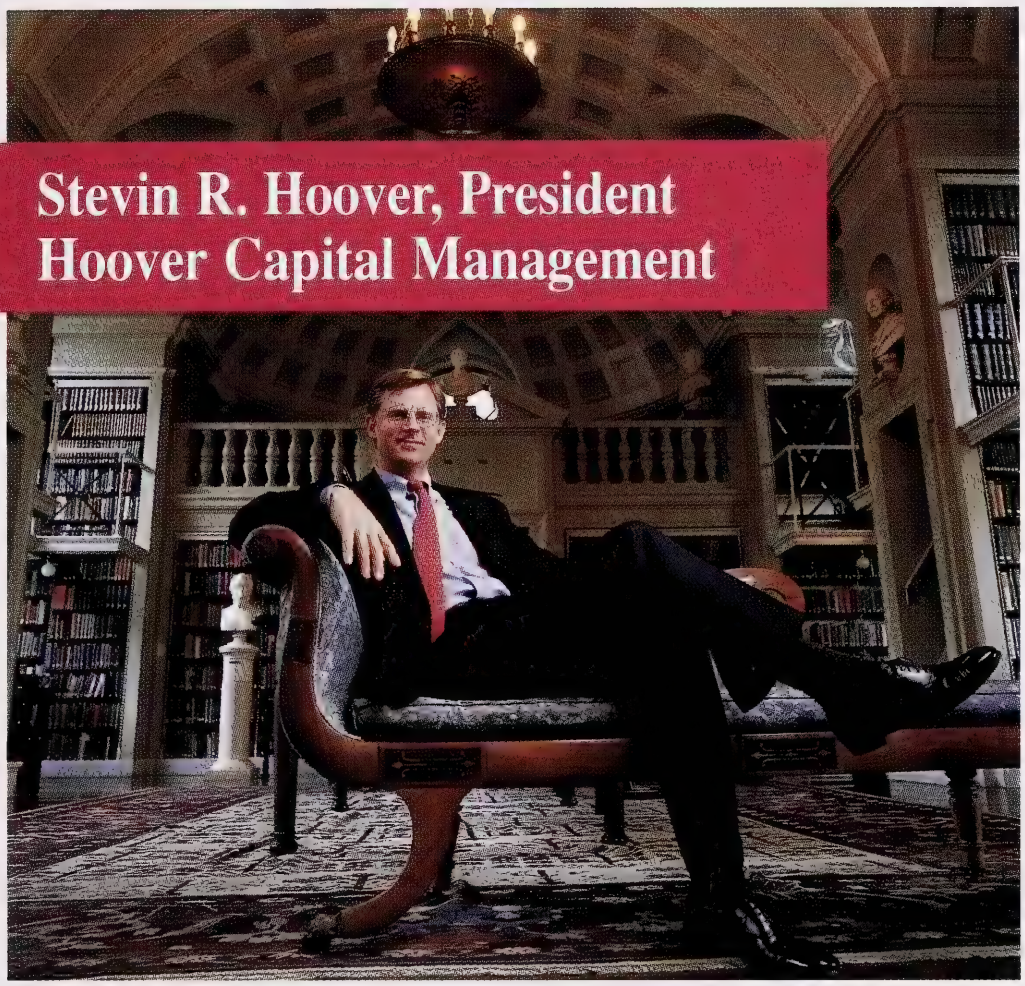


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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
One Hundred and Fourteenth Season, 1994-95

SUPPER CONCERT II

Thursday, November 3, at 6
Tuesday, November 8, at 6

VALERIA VILKER KUCHMENT, violin
JAMES COOKE, violin
EDWARD GAZOULEAS, viola
JOEL MOERSCHEL, cello
TODD SEEBER, double bass
JAY WADENPFUHL, horn
RICHARD MACKEY, horn

MOZART — Divertimento in B-flat, K.287(271H)

Allegro
Theme and Variations. Andante grazioso
Menuetto; Trio
Adagio
Menuetto; Trio
Andante
Allegro molto

Please exit to your left for supper following the concert.

Wolfgang Amadè Mozart
Divertimento in B-flat, K.287(271H)

The eighteenth century was a great age of entertainment music designed to serve as a backdrop to social events, in which the guests at a party might or might not pay attention to the music as they chose. Of course, many hack composers turned out reams of easy-listening stuff, analogous to the kind of music we hear today in elevators, and it is no surprise that conversation might take precedence over musical attentiveness in such circumstances. But sometimes the music was written by a genius, and even in a casual and unbuttoned mood, this music more than repays the listening.

Mozart's divertimentos are chamber music compositions usually for mixed ensembles of strings with winds. (He used two horns with the strings in three of these works.) The finest of these strings-and-horn divertimenti is the present work, composed in Salzburg, probably in June 1777. The date is assumed because it was written for a party given in honor of the name-day of Countess Lodron; the name-day in question was June 13, and the party—including a performance of Mozart's new work—took place three days later. The composer obviously thought highly of it, because he led performances (as first violinist) in Munich that autumn. The first of two Munich performances took place at the home of Count Salern, and was very gratifying to Mozart because of the Count's response: "You cannot imagine how delighted Count Salern was," Mozart wrote to his father. "But he really understands music, for all the time he kept shouting 'Bravo,' where other noblemen would take a pinch of snuff, blow their noses, clear their throats—or start a conversation." A few days later he played the piece again at a name-day festival for the Archduke Albert. "They all opened their eyes! I played as if I were the finest fiddler in all Europe." His father, who always urged him to play the violin more than he did, replied that he was not surprised, "for you do not know how well you play the violin."

It is not surprising that Mozart's playing won admiration, because the part he had written is among the most virtuosic of his violin parts, with an unusually high range for the day—and this for music ostensibly not to be heard attentively! Like his other divertimenti, this is a leisurely work in six movements, with the first violin dominating throughout. The finale contains a delicious musical joke that must have made the Salzburg audience roar with laughter: after starting out in a mock-serious operatic style, with music that suggests dramatic lamentation, the music hints at the reason for this lament by turning to a little folk melody, *"D' Bäuerin hat d'Katz verlorn"* ("The farmer's wife has lost her cat")! But, then, the whole point of this music is entertainment.

—Steven Ledbetter

Valeria Vilker Kuchment graduated from the Tchaikovsky Conservatory in Moscow, where she was a student of Yuri Yankelevich; upon finishing her studies she became a faculty member at the Tchaikovsky Conservatory College. Ms. Vilker Kuchment was a prizewinner in a number of international violin and chamber music competitions, including the International Competition at Prague, and at Munich, where she was awarded first prize. She has appeared as recitalist, soloist, and in chamber music throughout the former Soviet Union, Poland, Germany, and

Czechoslovakia. Since coming to the United States in 1975 she has performed throughout the country, winning critical acclaim for her appearances in Washington, Boston, and at Lincoln Center in New York. She has also been first violinist for the Apple Hill Chamber Players, and concertmaster of SinfoNova, the Harvard Chamber Orchestra, the Handel and Haydn Society, and the Boston Philharmonic. Ms. Vilker Kuchment joined the Boston Symphony Orchestra at the beginning of the 1986-87 season. She is a faculty member at the New England Conservatory of Music, the Longy School of Music in Cambridge, the Tanglewood Music Center, and the Boston University Tanglewood Institute. She has recorded for Melodiya and Sine Qua Non.

Violinist **James Cooke** received his bachelor of music degree from the University of Illinois and his master of music degree from Boston University. A member of the Boston Composers String Quartet, he studied violin with Joseph Silverstein, Denes Zsigmondy, and Malcolm Lowe. Before joining the Boston Symphony Orchestra in 1987, Mr. Cooke was an active member of Boston's musical community, performing with such ensembles as the Handel and Haydn Society, Alea III, SinfoNova, and the orchestra of the Boston Ballet.

Violist **Edward Gazouleas** joined the Boston Symphony Orchestra at the beginning of the 1990-91 season. After viola studies with Raphael Hillyer and Steven Ansell at Yale University, he received his bachelor's degree in 1984 from the Curtis Institute of Music, where he studied viola with Michael Tree and Karen Tuttle. Before joining the Boston Symphony he was a member of the Pittsburgh Symphony Orchestra's viola section from 1985 to 1990. Prior to that he performed with the Concerto Soloists of Philadelphia, the New Haven Symphony Orchestra, the Chamber Orchestra of New England, and as first-desk player with the New York String Orchestra under Alexander Schneider. An avid chamber musician, Mr. Gazouleas was winner of the Eighth International String Quartet Competition in Evian, France, as a member of the Nisaika Quartet in 1984 and made his Carnegie Hall recital debut as a member of the Cezanne Quartet in 1982. He has also performed at the Norfolk Festival and the Pensacola Chamber Music Festival. He has taught viola as an instructor at Temple University and privately at Swarthmore College. Locally Mr. Gazouleas has performed with the Boston Artists' Ensemble and Collage New Music.

Born and raised in Oak Park, Illinois, **Joel Moerschel** received his early musical training from Chicago Symphony cellist Nicolai Zedeler and from Karl Fruh, professor of music at the Chicago Musical College. Advanced studies with Ronald Leonard at the Eastman School of Music earned him a bachelor of music degree and a performer's certificate. A member of the Boston Symphony Orchestra since 1970, Mr. Moerschel has been a soloist on numerous occasions with community orchestras in the Boston, Chicago, and Rochester, New York, areas. As an active member of Boston's musical community, he is devoted to exploring chamber music with groups such as the Wheaton Trio and Francesco String Quartet, and contemporary music with the Boston Musica Viva and the new music ensemble Collage. Mr. Moerschel is an instructor of cello at Wheaton and Wellesley colleges, and at the Boston University Tanglewood Institute.

Todd Seeber joined the Boston Symphony Orchestra's double bass section in May 1988. From January 1986 until he joined the BSO he was principal bass of the Buffalo Philharmonic, which he joined when he was twenty and with which he

appeared frequently as a soloist. Born in Spokane, Washington, Mr. Seeber grew up in Canada, Hawaii, and Australia. He began playing the double bass when he was eleven and attended high school in Portland, Oregon, where he studied with Herman Jobelmann. A fellowship student at the Tanglewood Music Center in 1983 and 1984, Mr. Seeber won first prize in the American String Teachers National Solo Competition in 1983 and was a 1984 winner of the Boston University Concerto-Aria Competition; in May 1985 he graduated from Boston University, where he studied with Henry Portnoi. Before joining the Buffalo Philharmonic, he was assistant principal bass of the Boston Pops Esplanade Orchestra and of the Handel and Haydn Society Orchestra.

Jay Wadenpfuhl was born into a musical family and became a professional horn player when he was fifteen. Mr. Wadenpfuhl studied at the University of Wisconsin-Madison, where he earned his bachelor's and master's degrees in music, majoring in horn performance and minoring in composition. His teachers included John Barrows and Philip Farkas. Before joining the Boston Symphony in 1981, he was a member of the U.S. Army Band in Washington, D.C., the Florida Philharmonic, the Fort Worth Symphony, and the National Symphony Orchestra. Mr. Wadenpfuhl currently teaches at Boston University and the New England Conservatory of Music. As a member of the NFB Horn Quartet, he recorded an album in memory of John Barrows; released in 1989, the album includes Mr. Wadenpfuhl's own *Tectonica*, for eight horns and percussion. The NFB Quartet recently recorded its second album, with internationally known horn player Barry Tuckwell, to include the world premiere recording of Gunther Schuller's Five Pieces for Five Horns with the composer conducting, as well as a new Wadenpfuhl quartet called *Textures*. With John Williams and the Boston Pops Orchestra, Mr. Wadenpfuhl premiered the *Huntington Horn Concerto*, a piece written for him by William Thomas McKinley, in 1989.

Born in Philadelphia, **Richard Mackey** joined the horn section of the Boston Symphony Orchestra in January 1973. Mr. Mackey began his musical training at the age of eleven with trumpet and switched to the horn two years later. A Tanglewood Music Center alumnus, he attended the New England Conservatory of Music, where he studied horn with former BSO principal William Valkenier and solfège with Gaston Dufresne, who was also with the Boston Symphony. During his career, Mr. Mackey has been a member of the orchestras of Kansas City, San Antonio, Detroit, New Orleans, and Cleveland; he left the Cleveland Orchestra in 1963 to become solo horn of the Japan Philharmonic, performing under Seiji Ozawa with that orchestra many times. Prior to joining the BSO, Mr. Mackey was a freelance musician in the Los Angeles studios for eight years. He also attended the Marlboro Music Festival in Vermont for nine summers. His first and continuing musical love is Mozart; he collects scores, facsimiles, books, first and early editions, and just about anything relating to the composer.

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Commemorating World War II



Boston Symphony Archives

Throughout the 1994-95 season the Boston Symphony Orchestra will be commemorating the 50th anniversary of the end of World War II. To mark this anniversary, the Boston Symphony Orchestra Archives has mounted an exhibition in the two display cases in the Huntington Avenue corridor of the Cohen Wing. The first case holds a display entitled "Silenced Voices: Music Banned by the Nazis," conceived by BSO violist Mark Ludwig, who is mounting a large-scale exhibit under the same name at Brandeis University, sponsored by Brandeis and the Terezín Music Foundation (October 2-November 8).

The second case holds a display entitled "The Boston Symphony Orchestra and World War II," which examines the activities of the BSO and Boston Pops prior to and during the United States involvement in the War. Drawing on photographs, programs, newspaper clippings, and other memorabilia preserved in the Boston Symphony Archives, the exhibit highlights, among other events, the "First Concert Performance in the Western Hemisphere" of Shostakovich's Seventh Symphony, given by the TMC Orchestra at Tanglewood on August 14, 1942 (Toscanini and the NBC Symphony had broadcast the American premiere the previous month); and, pictured here, the War Bond Concert given by Serge Koussevitzky and the BSO at the Boston Garden on December 14, 1944. More than 13,000 people purchased $9,952,122 in war bonds to attend this benefit concert, representing, at the time, the largest amount ever raised at a single indoor orchestral performance in this country.

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Seiji Ozawa Hall at Tanglewood Wins Three Awards

The Boston Symphony Orchestra's Seiji Ozawa Hall at Tanglewood, designed by William Rawn Associates, Architects, Inc., of Boston, has recently received a 1994 Honor Award from the American Institute of Architects of New England. The annual AIA New England Design Awards program recognizes and honors excellence in architectural design by New England architects for their work in New England and throughout the world, as well as work in New England by architects from elsewhere.

In addition, Seiji Ozawa Hall was recently named a winner in the sixteenth annual *Interiors* Awards Competition in the Recreation and Entertainment category; the Hall will be featured in the January 1995 issue of *Interiors* magazine. Further, for its work on Seiji Ozawa Hall, the Hall's general contractor—Suffolk Construction Company, Inc., of Boston—has received a Grand Award in the Awards of Excellence competition of the National Commercial Builders Council of the National Association of Home Builders. In this regard, the Hall will be featured in both *Nation's Building News* and a special insert in the January issue of *Commercial Builder* magazine.

Boston Symphony Concert Initiates ITT Corporation European Broadcast Series

Taped on Friday, September 30, the BSO's opening subscription concert this season—music of Penderecki, Mozart, and Brahms with Seiji Ozawa conducting and pianist Ursula Oppens as soloist—became the first concert to be heard in a new series of radio broadcasts to Europe. Celebrating its seventy-fifth anniversary as a major international corporation, ITT Corporation, in conjunction with its Boston-based subsidiary ITT Sheraton Corporation, is sponsoring this first-ever series of radio broadcasts of various American orchestras to Europe. The broadcasts are being distributed throughout Europe and the former Soviet Union by the European Broadcasting Union, the world's largest international association of broadcasters, with 116 members in 80 countries. Other orchestras participating in the project are the Houston Symphony, Philadelphia Orchestra, Los Angeles Philharmonic, St. Louis Symphony, and Detroit Symphony. The broadcasts will focus on American music and performers, with each program featuring either an American composition, conductor, or soloist. The broadcasts are a production of Inter-Continental Media, Chicago, and WCLV/Seaway Productions, Cleveland, which together produce and syndicate numerous broadcasts throughout the United States of Europe's major orchestras and festivals.

Personal Financial Planning Seminars

The Boston Symphony Orchestra is pleased to continue sponsoring a series of Personal Financial Planning Seminars. For the convenience of our patrons, the seminars will be held at Symphony Hall in conjunction with BSO concerts. Upcoming seminars are scheduled for Thursday, November 17, at 5:30 p.m. and Friday, January 13, at 11:30 a.m. For further information and to make a reservation, please contact Joyce Serwitz, Director of Major Gift Programs, at (617) 638-9273 or Sally Dale at (617) 638-9269.

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:15 p.m. in the Cohen Wing's Higginson Hall with an informative talk by a BSO player or other distinguished member of the music community. "Supper Concerts" offer a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open for all Suppers at 5:30 p.m. for à la carte cocktails and conversation. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert.

Speakers for upcoming Supper Talks include BSO Publications Manager Marc

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Mandel (Thursday, November 17) and Brian Bell, producer of the Friday-afternoon BSO broadcasts on WGBH-FM (Tuesday, November 22). Upcoming Supper Concerts will feature music of Dvořák (Tuesday, January 10, and Saturday, January 14) and music of Haas, Eisler, Hindemith, and Milhaud (Thursday, February 2, and Saturday, February 4).

The suppers are priced at $23 per person for an individual event, $66 for any three, $88 for any four, or $132 for any six. Advance reservations must be made by mail. For reservations the week of the Supper, please call SymphonyCharge at (617) 266-1200. All reservations must be made at least 48 hours prior to the Supper. There is a $1.00 handling fee for each ticket ordered by telephone. For further information, please call (617) 638-9390.

BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble—which also includes BSO members Tatiana Dimitriades, Victor Romanul, Burton Fine, and Kazuko Matsusaka, pianist Randall Hodgkinson, and a distinguished roster of guest instrumentalists—offers a series of five concerts at the Second Church in West Newton, and at the Peabody Museum in Salem, beginning with string quintets of Mozart and Brahms on Friday, November 11, at 8 p.m. (Salem) and Friday, November 18, at 8 p.m. (Newton). For complete program and subscription information, call (617) 964-6553.

Ronald Feldman conducts the Berkshire Symphony Orchestra at Chapin Hall at Williams College on Saturday, November 19, at 8 p.m. The program includes Vaughan Williams' *Fantasia on a Theme of Thomas Tallis*, Roussel's Symphony No. 4, Honegger's *Pastorale d'été*, and Henry Cowell's Symphony No. 11, *Seven Rituals of Music*. General admission is $5. For more information, call (413) 597-3146.

BSO cellist Owen Young is soloist in the Kabalevsky Cello Concerto with Ronald Feldman conducting the Boston Conservatory Orchestra at the conservatory's Seully Hall, 8 The Fenway, on Monday, November 21, at 8 p.m. on a program with Henry Cowell's Symphony No. 11 and Schubert's Symphony No. 1. Admission is $10 ($7 students and seniors). For more information, call (617) 536-3063.

BSO assistant principal cellist Martha Babcock is guest artist with the Boston Conservatory Chamber Ensemble on Sunday, November 20, at 4 p.m. at the First and Second Church, 66 Marlborough Street in Boston. The program includes Gordon Jacob's Quartet for oboe and strings, Richard Strauss's Violin Sonata in E-flat, and Beethoven's Piano Trio in B-flat, Op. 97, *Archduke*. Admission is $10 ($7 students and seniors). For information or reservations, call (617) 536-3063.

Art Exhibits in the Cabot-Cahners Room

For the twenty-first year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through December 19 is an exhibit of works in oils, watercolors, and mixed media by five artists from the Concord Art Association. Founded in 1917 by the American Impressionist painter Elizabeth Wentworth Roberts, the association has permanent galleries in the c.1750 Jonathan Ball House in Concord, Massachusetts. Following this exhibit, the Guild of American Paper Cutters, Mid-Atlantic Chapter, will display fine paper cuttings (December 19-January 30). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and fifteen percent of each sale goes to the orchestra. Please contact the Volunteer Office at (617) 638-9390 for further information.

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SEIJI OZAWA



Seiji Ozawa is now in his twenty-second season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

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Assistant Concertmaster
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Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

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Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

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Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

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*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Catherine French

Second Violins

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Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Jerome Rosen

Ronan Lefkowitz

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

Violas

§Paul Murphy (11/8-12)
Guest Principal
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Burton Fine
Acting Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

‡Mark Ludwig

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
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Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

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Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Luis Leguía
Robert Bradford Newman chair

Carol Procter
Lillian and Nathan R. Miller chair

*Ronald Feldman
Charles and JoAnne Dickinson chair

*Jerome Patterson

*Jonathan Miller

*Owen Young
John F. Cogan, Jr., and Mary Cornille chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair

*Robert Olson

*James Orleans

*Todd Seeber

*John Stovall

*Dennis Roy

**Participating in a system of rotated seating*
‡*On sabbatical leave*
§*Substitute player*

Flutes
§Adam Kuenzel (11/8-12)
Guest Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Wayne Rapier
Keisuke Wakao
Assistant Principal

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
§Ian Greitzer (11/1-12)
Thomas Martin
Associate Principal & E-flat clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Thomas Rolfs

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

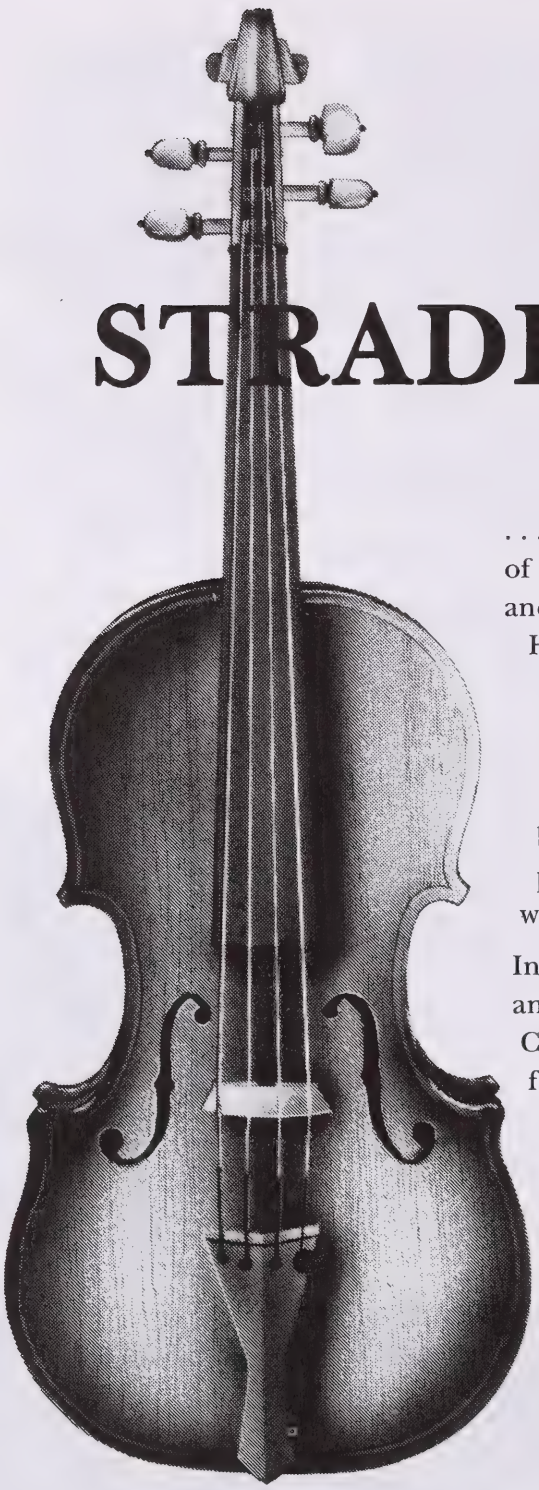
Librarians
Marshall Burlingame
Principal
William Shisler
James Harper

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Seiji Ozawa, *Music Director*

One Hundred and Fourteenth Season, 1994-95

Thursday, November 10, at 8
Friday, November 11, at 1:30
Saturday, November 12, at 8

JAMES LEVINE conducting

HAYDN — Symphony No. 22, *Der Philosoph*

Adagio
Presto
Menuetto; Trio
Finale. Presto

CAGE — *Atlas eclipticalis*

INTERMISSION

MAHLER — *Das Lied von der Erde* (*The Song of the Earth*),
A symphony for tenor, alto, and orchestra
(after Hans Bethge's "The Chinese Flute")

The Drinking Song of Earth's Despair (Tenor)
The Lonely One in Autumn (Alto)
Of Youth (Tenor)
Of Beauty (Alto)
The Drunkard in Springtime (Tenor)
The Parting (Alto)

ANNE SOFIE VON OTTER, mezzo-soprano
BEN HEPPNER, tenor

Text and translation begin on page 32.

The evening concerts will end about 10:10 and Friday's about 3:40.

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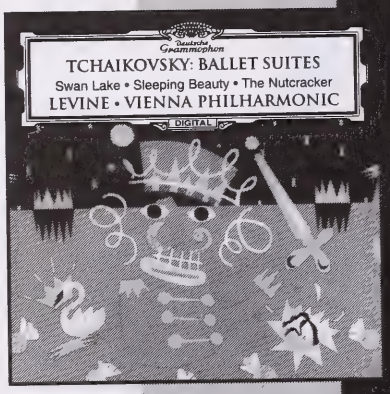
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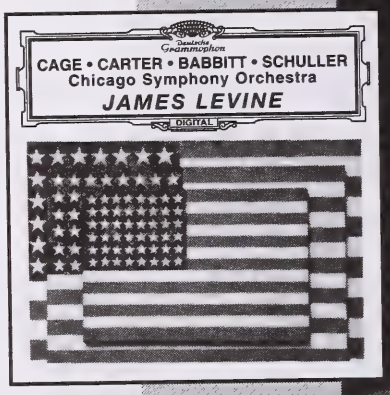
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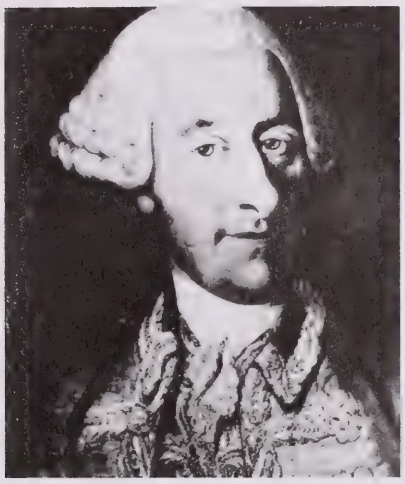
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Franz Joseph Haydn
Symphony No. 22 in E-flat, *The Philosopher*



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed this E-flat symphony, conventionally numbered 22, in 1764; the date of the first performance is unknown, but it no doubt took place at Eisenstadt under Haydn's direction. The only previous Boston Symphony performance took place at Tanglewood on August 20, 1976; Jorge Mester conducted. The unusual instrumentation calls for two English horns, two horns, and strings. Mark Kroll is the continuo harpsichordist at these performances.

The early works of Haydn show many examples of older, Baroque forms turned to new purposes. Several of his symphonies, for example, begin with slow movements in something like the character of the *sonata da chiesa* ("church sonata"). In a few cases these have specific programmatic religious connotations; in other cases, they are either abstract works conceived in an austere mood, or else the intended program has been lost. We may, however, have a clue to Haydn's mental image in composing this music from a comment he made to his biographer Griesinger many years later, when he mentioned that in one of his oldest symphonies—one that he could not at the moment pinpoint—"the idea predominated of God speaking to an unrepentant sinner, asking him to reform, but the sinner in his rashness heeded not these exhortations." Haydn scholar H.C. Robbins Landon has suggested that this image best fits the E-flat symphony conventionally listed as No. 22. In any case, whether it is the symphony Haydn meant or not, the work has long had attached to it the nickname "*The Philosopher*"—going back even to the eighteenth century, a clear indication of its unusual character.

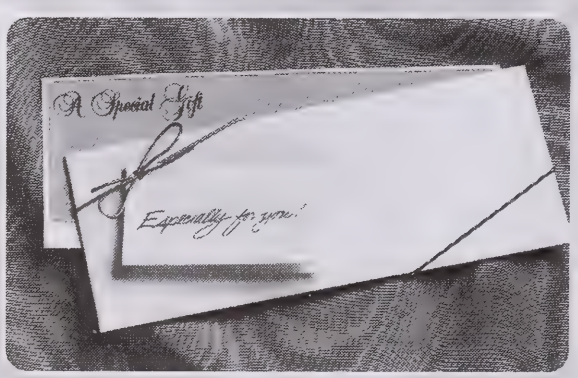
Haydn composed this symphony in 1764, when he was already thirty-two years old and reasonably well established in the Esterházy household. It begins with the sober sonority and style of a *sonata da chiesa*, a long-established Baroque form consisting of four movements in a slow-fast-slow-fast arrangement. The opening movement's sombre marching strings support a chorale-like melody in the horns (the voice of God?), answered by two English horns (the unrepentant sinner?). Haydn cleverly fuses the Baroque stylistic elements so evident here with a ground plan that clearly suggests the developed sonata form of the classical era. His unusual choice of instrumental colors —hardly another symphony of his century called for English horns*—is also striking. Yet for all its touches of modernity, the movement suggests, on the whole, an homage to Corelli.

The second movement offers the strongest possible contrast—a Presto in sonata form with a real Haydnesque "false reprise" at the beginning of the development section, tricking the listener into thinking the movement is substantially over when it has really only just gotten underway. The third movement is a poised and graceful minuet and Trio, while the finale introduces the spirit of the hunt in its galloping 6/8 time (is this the indication that our sinner remains unrepentant?). In any case, the echoing calls of French horns and English horns against the nonstop racing strings provide an invigorating close.

—Steven Ledbetter

*It is amusing to recall that some French critics, a century later, refused to concede that César Franck's Symphony in D minor was a symphony at all on the grounds that it included an English horn in the orchestra, something (so claimed these critics) that no previous symphony had ever done.

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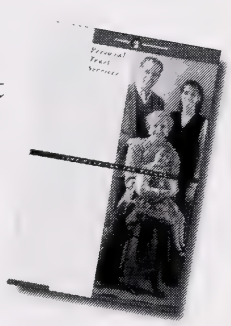


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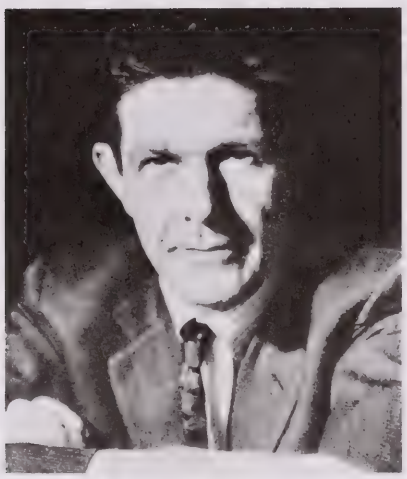
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John Cage
Atlas eclipticalis



John Cage was born in Los Angeles, California, on September 5, 1912, and died in New York on August 12, 1992. He composed Atlas eclipticalis *in 1961 and led the first performance during an "International Week of Today's Music" in Montreal on August 3 that year. These are the first performances by the Boston Symphony Orchestra. The score consists of a series of instrumental parts that employ a graphical notation rather than conventional musical notes. The duration of the work and the precise scoring are left to the discretion of the conductor. For these performances, James Levine has chosen to use essentially the same ensemble as that for Mahler's "Das Lied von der Erde" (with which he concludes this week's program): two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, two harps, timpani, four percussionists, and strings.*

John Cage was at the forefront of the avant-garde virtually from the beginning of his career in music until his death in August 1992, just a month before his eightieth birthday; his many writings about music are as well-known as the music itself. Cage functioned as both philosopher and composer; his views on music and its relationship to life have been influential throughout the world. This point may be illustrated by getting a perspective from afar. In any recent history of contemporary music written by a European, Cage is quite simply the dominant American figure. A visit made to the Soviet Union late in life revealed how eagerly his ideas had been received there. He was the eighth musician chosen to deliver the prestigious Charles Eliot Norton lectures at Harvard, a series that annually brings a distinguished creator or interpreter of an art to discuss poetics in the broadest sense of the term. But rather than giving lectures in the traditional sense of the term, Cage produced, in essence, spoken musical compositions.

John Cage was the son of an inventor, who evidently passed on to him the inventor's Muse. Already in high school he distinguished himself academically with special awards for Latin and oratory (no one who ever heard him deliver one of his characteristically soft-spoken speeches could doubt that he was comfortable in front of an audience). He spent two years at Pomona College, then dropped out to go live in Europe and never returned to complete a formal degree. Upon returning to California in 1933, he involved himself actively in poetry, music, and painting. Over the years he also developed a reputation as one of the world's leading authorities on mushrooms. While studying music theory and composition in New York with Adolph Weiss, Cage attended Henry Cowell's classes in non-Western music, which proved to be an important stimulus. His earliest compositions were heavily chromatic, following the standard theoretical developments of the day. By the late 1930s he began to work a good deal with percussion and with dancers in Seattle, San Francisco, and Chicago. After moving permanently to New York in 1943, he began his collaboration with Merce Cunningham, with whom he worked frequently for the rest of his life.

Cage's best-known early works are diverse compositions for prepared piano (a normal piano with various objects—metal screws, rubber plugs, and so on—inserted between the strings to convert it into a percussion instrument with many different sonorities). The most important change in Cage's work came through the study of Eastern philosophies, particularly Zen Buddhism, and the I Ching, the Chinese book of

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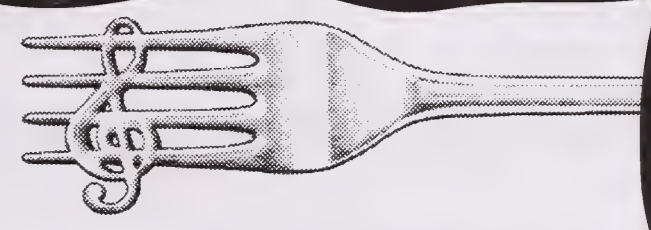


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changes, which he began to use as a basis for composition. The I Ching introduced elements of chance into his music, so that many decisions normally made by a composer are determined through specified processes of chance, though in his earlier works of this sort the actual sounds of the final composition, once completed, remained fixed. By the mid-1950s, Cage was pursuing a still more flexible—and radical—goal, composing music that might differ radically in actual sound from performance to performance, music that would be "free of individual taste and memory."

The most striking single fact about John Cage's view of music is his open-mindedness and generously inclusive orientation. This does not simply mean that he has drawn on musical traditions that others have scorned or overlooked, but rather that he has redefined the very notion of music to include almost everything that happens or can happen. His most famous—or notorious—piece, *4'33"*, consists of a performer at any instrument with a stopwatch, playing nothing for four minutes and thirty-three seconds. Yet the piece is not simply a joke, not simply an abnegation of the composer's "responsibility," and not even simply an exploitation of silence. To an audience present at a performance, *4'33"* demonstrates clearly that there is no such thing as silence. The music consists of every sound that happens to be made during the time that it is



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going on—which means that every performance is unique and unrepeatable. This may alert us to an important point: with any piece of music, no two performances are alike. Quite apart from questions of conductorial interpretation or accidental wrong notes, the ambient sounds that occur during any performance are always different. We have just become accustomed to disregarding them. And there is a philosophical extension to all this: to Cage, music does not occur simply because we come to a particular place at a particular time with the expectation of hearing it. Everything we do is—and produces—music.

This point was reinforced by a question directed to the composer at one of his Harvard seminars in 1989. A student asked Cage for his thoughts on silence. He did not answer for a surprisingly long time, as if thinking of what he would say. Then, suddenly, his face lit up in his broad, generous smile, and he remarked, "I'm enjoying it." Cage's main goal is to break down the distinction between "art" and "life," to sensitize audiences to the sights and sounds around them at all times. As he wrote in *Silence* (1961):

> Our intention is to affirm this life, not to bring order out of chaos or to suggest improvements in creation, but simply to wake up to the very life we're living, which is so excellent once one gets one's mind and one's desires out of the way and lets it act of its own accord.

Atlas eclipticalis was Cage's first work for orchestral-sized forces. Characteristically, one of his first choices was to allow the piece to be played by as many or as few instruments as the conductor wished. (Dramatic evidence of the range of possibilities may be found in the currently available recordings of *Atlas eclipticalis*, one of which is performed by three flutes only, while another, under the direction of James Levine, uses the entire Chicago Symphony Orchestra!) Moreover, Cage offered the option to play *Atlas eclipticalis* with—or without, again at the conductor's discretion—another work, *Winter Music*, composed in 1957 for anywhere from one to twenty pianos.

The orchestral parts to *Atlas eclipticalis* consist of pages of dots on an open field (no musical staves here), the placement of the dots being graphically derived, using chance operations, from an astronomical atlas—hence the title of the work. The conductor makes the primary decisions as to how these parts are to be put together, and how long the work as a whole will run. (Mr. Levine's recording with the Chicago Symphony runs about fourteen minutes.) The players themselves have their own choices to make, in determining precisely how to interpret the dots in their printed parts in terms of their own instruments.
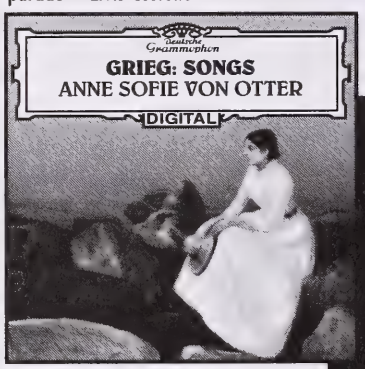
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Gustav Mahler
Das Lied von der Erde (The Song of the Earth)



Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He composed The Song of the Earth *in the summer of 1908, giving it the subtitle "A Symphony for Tenor and Contralto (or Baritone) and Orchestra, after Hans Bethge's 'The Chinese Flute'." The premiere did not take place until six months after the composer's death, when Bruno Walter conducted it in Munich, with William Miller and Mme. Charles Cahier as soloists. Leopold Stokowski led the American premiere with the Philadelphia Orchestra on December 15, 1916; his soloists were Johannes Sembach and Tilly Koenen. The first performances by the Boston Symphony Orchestra took place on December 7 and 8, 1928. Serge Koussevitzky conducted; the soloists were George Meader and Mme. Cahier. Later performances under Koussevitzky featured Richard Crooks and Margaret Matzenauer; Paul Althouse and Maria Ranzow; and David Lloyd and Janice Moudry. Other conductors who have programmed the work with the Boston Symphony have included Richard Burgin (with Hans J. Heinz and Jennie Tourel; David Garen and Tourel; and David Lloyd and Eunice Alberts), William Steinberg (with Jon Vickers and Maureen Forrester), Joseph Silverstein (the most recent Tanglewood performance, in July 1973, with Nicholas di Virgilio and Lili Chookasian), and Colin Davis (the most recent subscription performances, in January 1975, with Richard Cassilly and Janet Baker). The orchestral part calls for three flutes and two piccolos, three oboes and English horn, three clarinets, E-flat clarinet, and bass clarinet, three bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, two harps, timpani, glockenspiel, triangle, cymbals, tam-tam, tambourine, bass drum, celesta, mandolin, and strings.*

Das Lied von der Erde is Mahler's most perfect work, and one of the most poignantly expressive compositions in the entire literature of music. It is music of farewell from a man who knows that he has but a short time to live. Yet there is nothing dismal or dreary about the work. Mahler was a man who loved life, who had reveled in it actively, and his leave-taking is that of one who still recalls the pleasures and the beauties that he is soon no more to enjoy. Moreover, it is among his most beautifully crafted scores, delicate and rich in color, evocative in every detail. Like all of the greatest masterpieces, it seems to be inventing itself afresh at every performance, to be unfolding for the very first time. And, like most of the greatest musical settings of a text, its rhythms and contours, once heard, never leave the memory, but return to it whenever the words come to mind.

In 1906 Mahler had completed his largest work, the Symphony No. 8, during his summer vacation at Maiernigg, on the Wörthersee in Styria. When he returned to the same place the following summer, tragedy struck. The composer's two daughters contracted scarlet fever, and the elder one died. Mahler and his wife Alma were shattered. Soon afterward, Alma's mother, who came to help during this sad period, suffered a heart attack. The doctor who examined her also found that the strain had affected Alma's heart. The composer, an athletic swimmer and ardent mountain climber, joked, "You might as well examine me, too." Having done so, the doctor told him, "I would not be proud of a heart like that." And thus he found himself suddenly under medical sentence of death, under which he lived for nearly four years.

Already in the summer of 1907 Mahler began to sketch some settings of eighty-three Chinese poems in a German rendering by Hans Bethge. Bethge's book *The Chinese*

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Flute, a collection of translations of poems already a thousand years old, had been a gift from Theobald Pollak. This was a fateful gift, as it happened, because Mahler turned to it at a moment when he was particularly aware of his own mortality, and found poems that spoke directly to his condition (and this despite the fact that Bethge was not himself directly translating the Chinese texts, but rather drawing upon existing translations into various European languages).

Mahler chose seven texts from Bethge's collection, making a number of changes for the text of his own work, changes that emphasize the nostalgia of the whole, and setting them as six movements (the last movement is a setting of two poems separated by an orchestral interlude). The texts for movements 1, 3, 4, and 5 are from poems by Li-Tai-Po (702-763); movement 2 sets a text by Tschang-Tsi (c.800). The sixth poem combines eighth-century texts from Mong-Kao-Jen and Wang-Sei. The composition that resulted from Mahler's discovery of these poems is symphonic in scope, though filled throughout with the character of song, for which reason it is sometimes referred to as a "song-symphony." Alma Mahler recounted that her husband, superstitiously aware that no composer from Beethoven onward had completed more than nine symphonies, chose to give no number at all to this work, which could have been regarded as his ninth. Then, feeling that he had outsmarted the Grim Reaper, he gave the

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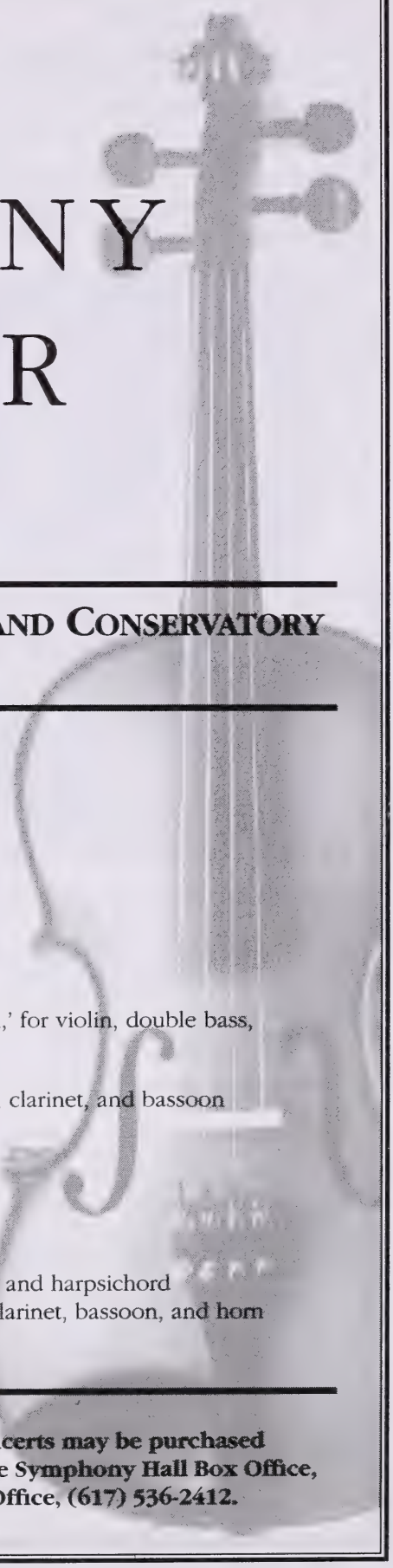
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number 9 to his next symphony, which he jokingly referred to as his tenth. In the end, though, he did not live to hear either of his "Ninths"—the official or the unofficial one—and he never completed his Tenth.

There is a certain element of good storytelling about this legend (Alma was not above emphasizing Mahler's psychological torments, and quite possibly overdoing them). Michael Kennedy is reluctant to accept the story, if only because Mahler would certainly have recognized that *Das Lied von der Erde* is really not a symphony, or is, in any case, hardly comparable to the numbered symphonies.

Perhaps it should be noted that the title is slightly misleading: there is no intimation that the earth itself is singing here; a fuller and more accurate title might have been "The Song of Life on This Earth," for the six movements deal with human beings and their actions and perceptions in a world in which all is transient. The individual may deal with the inevitable passing of all things by choosing to drink and forget, by swathing oneself in sadness, by recalling (or envying) the joys of youth, by concentrating on the doleful fact that even beauty passes away, by developing a particularly acute sensitivity to natural beauty (which seems eternal, though it changes from day to day), or by means of a poignant and nostalgic leave-taking. All of these responses are to be found in the individual songs of the work, sometimes intertwined in the same text.

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As in the Ninth Symphony, which is the companion piece to *Das Lied von der Erde*, Mahler's textures are clear and transparently scored, but essentially polyphonic, with intertwining melodic lines that carry the progress of the music forward. These no doubt reflect his continuing absorption in the music of J.S. Bach. The sound of the score—varied throughout in shades of light and dark, though it is the light that lingers in the ear—often suggests a chamber ensemble, but one of enormous size. Often only a handful of instruments are playing, but many are at hand to lend a special tint to a given passage. The thematic kernels are, for the most part, the same that Mahler has used before for his expressive purposes—the assertive fourth, rising or falling (as at the opening in the horns—a summons challenging the singer's mortality), the rising minor third, and—most eloquent of all—the descending second, a single downward step, which becomes utterly unforgettable in its yearning at the very end of the score. In addition, Mahler has sprinkled his score tastefully with the most delicate *chinoiserie*, pentatonic figures that provide color without ever seeming mere stage-painting.

Mahler arranges the numbers so that tenor and contralto alternate throughout, the former generally having the more "assertive" music and moods, the latter having the most "internalized" expression. (Mahler specified the alternative of baritone, but with very rare exceptions—almost entirely limited to Dietrich Fischer-Dieskau—the low-voice role has almost always been taken by a woman.)

1. Das Trinklied vom Jammer der Erde (The Drinking-Song of the Sorrow of the Earth). (A minor) A horn fanfare and an outburst of orchestral laughter set the scene in some drinking resort, where the wine flows freely to drive off nagging thoughts of impending death. The solo line, with this powerful orchestration, requires a Heldentenor of Wagnerian stamina. The singer furiously defies his grief and mortality with more wine, and still more wine. Only when the text turns briefly to the blue firmament and spring's eternal renewal does Mahler allow him a moment of yearning peace—but

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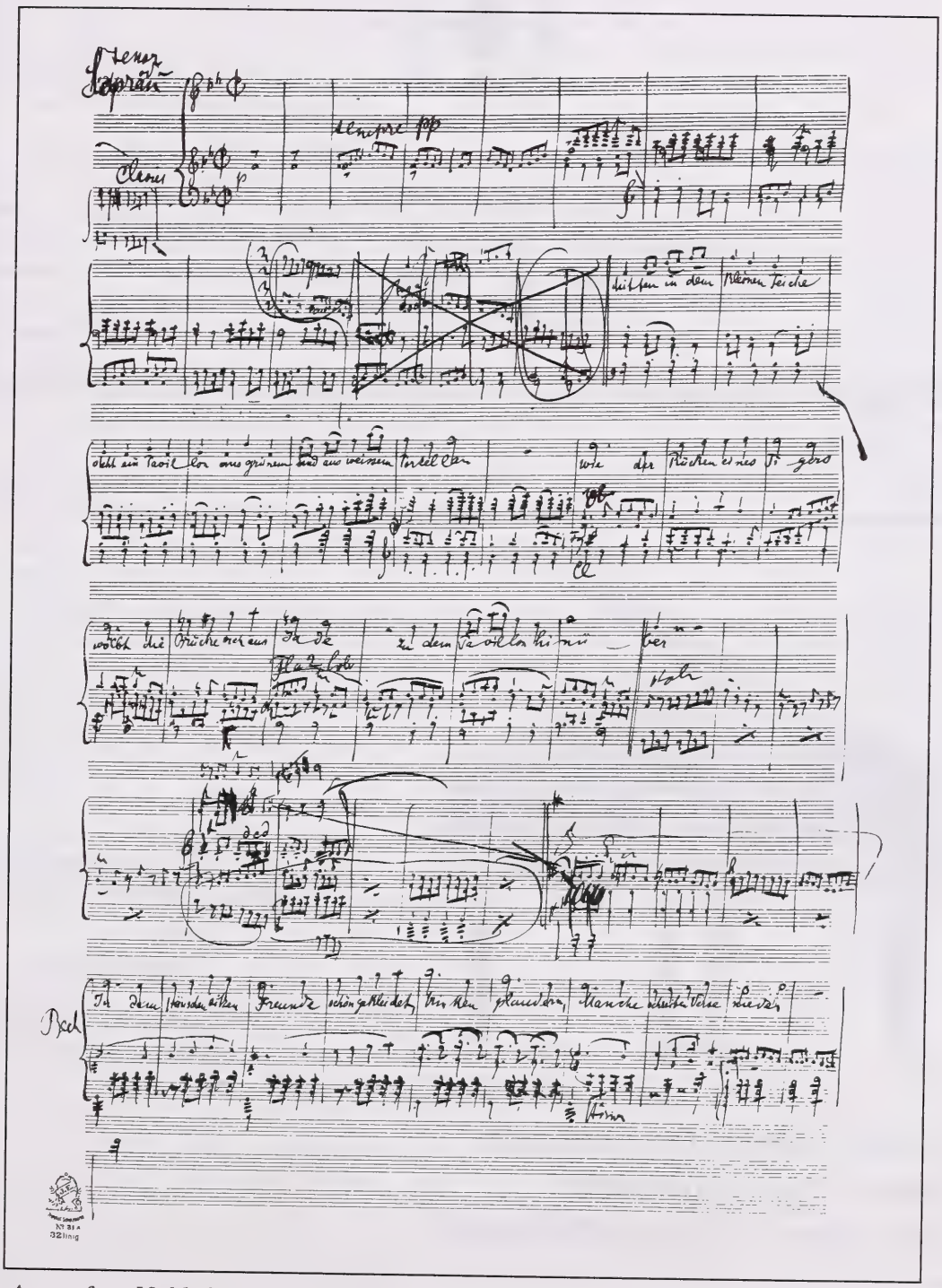
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to no avail: "You, o Man—how long will you live?" Each stage of the opening song ends with the refrain "*Dunkel ist das Leben, ist der Tod*" ("Dark is life, dark is death"), each time appearing a semitone higher (G minor, A-flat minor, A minor) until achieving the home key.

2. Der Einsame im Herbst (The Lonely One in Autumn). (D minor) Autumn, of course, has always suggested not only the closing of the year but also the autumn of life. Over a gentle muted scale figure in the violins, the oboe sings its yearning melody and the contralto, in weary, sustained lines, sings of the mists and the frosts. All is world-weariness, yearning for repose, though with enough energy left for a single outburst: "O Sun of love, will you never shine again to dry my bitter tears?"



A page from Mahler's draft score of the third movement, "Von der Jugend"

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3. Von der Jugend (Of Youth). (B-flat major) The poem depicts a scene of young people thoughtlessly enjoying their youth in a porcelain pavilion in the middle of a carp pond, a scene familiar from much Chinese art (and imitations thereof). It is a simple miniature, with the music of the opening stanza returning for the close.

4. Von der Schönheit (Of Beauty). (G major) This, too, is a delicate translation into music of a scene familiar from Chinese painting: young women pick flowers on the riverbank, a group of horsemen gallops past, inspiring longing glances from the maidens.

5. Der Trunkene im Frühling (The Drunken Man in Spring). (A major) The poem praises drinking for its own sake, to excess, and Mahler's music suggests that the tenor has been taking his own advice: it begins in the home key of A, but the tenor's entrance, just three short measures later, lurches into B-flat. The inspired orchestration is filled with special effects suggesting the consequences of this over-indulgence, while the tenor is by turns assertive and sentimental, finally declaring his full intention of staying drunk.

6. Der Abschied (The Parting). (C minor/major) The sixth and most profound of the songs in *Das Lied von der Erde* lasts nearly half an hour, as much as the previous five put together. Here, with the most delicate and restrained of orchestral treatments, Mahler intertwines thematic ideas that have been heard throughout the work. The text is filled with images of departure—the setting sun, the moon's light, the sound of the brook at night, birds huddling for sleep, and the poet/singer longing to take a last farewell. All of this Mahler treats with the most exquisite delicacy—totally without sentimentality or dramatic posturing. An extended orchestral interlude functions as a quiet funeral march. As this builds to its climax and suddenly dies away, the final poem begins: a friend is saying farewell forever. It is not clear where he is going or why he has to go, but he must. In a hushed recitative over a sustained low C in the double basses, the singer sets the scene. The friend's reply becomes warmer, more sustained, more richly accompanied by the orchestra until it blossoms into a softly shimmering C major with harps and violins as the singer evokes the endless rebirth of spring. Perhaps Mahler's single most expressive stroke in the whole work is the final page for the contralto, who four times repeats "*ewig...ewig...*" ("forever... and forever...") with a two-note melodic figure that moves from E to D but never completes the final step to the closing C; only the instruments of the orchestra, representing the endless blossoming of nature, are able to bring that final repose.

For many years listeners and scholars accepted at face value the depiction of Mahler in Alma's memoirs as a man who was obsessed with death, an emotional cripple. Yet any open-minded and openhearted listening to *Das Lied von der Erde* forces us to challenge this view. The music is, without question, valedictory. But it is, in John Donne's phrase, a "valediction forbidding mourning," a farewell from one who loved life and celebrated it in music that reminds us all how very precious it is.

—S.L.

Text and translation begin on the next page.

Gustav Mahler, **Das Lied von der Erde**

Texts from Hans Bethge's *The Chinese Flute*
Translations by Jerome Rosen (Nos. 1,2,5,6)
and Marc Mandel (Nos. 3,4)

I. Das Trinklied vom Jammer der Erde
(Tenor)

Schon winkt der Wein im gold'nen Pokale,
Doch trinkt noch nicht, erst sing' ich euch ein Lied!
Das Lied vom Kummer soll auflachend in die Seele euch klingen.
Wenn der Kummer naht,
Liegen wüst die Gärten der Seele.
Welkt hin und stirbt die Freude, der Gesang.
Dunkel ist das Leben, ist der Tod.

Herr dieses Hauses! Dein Keller birgt die Fülle des goldenen Weins!
Hier diese Laute nenn' ich mein!
Die Laute schlagen und die Gläser leeren,
Das sind die Dinge, die zusammen passen.
Ein voller Becher Weins zur rechten Zeit
ist mehr wert als alle Reiche dieser Erde!

Dunkel ist das Leben, ist der Tod!

I. The Drinking Song of Earth's Despair

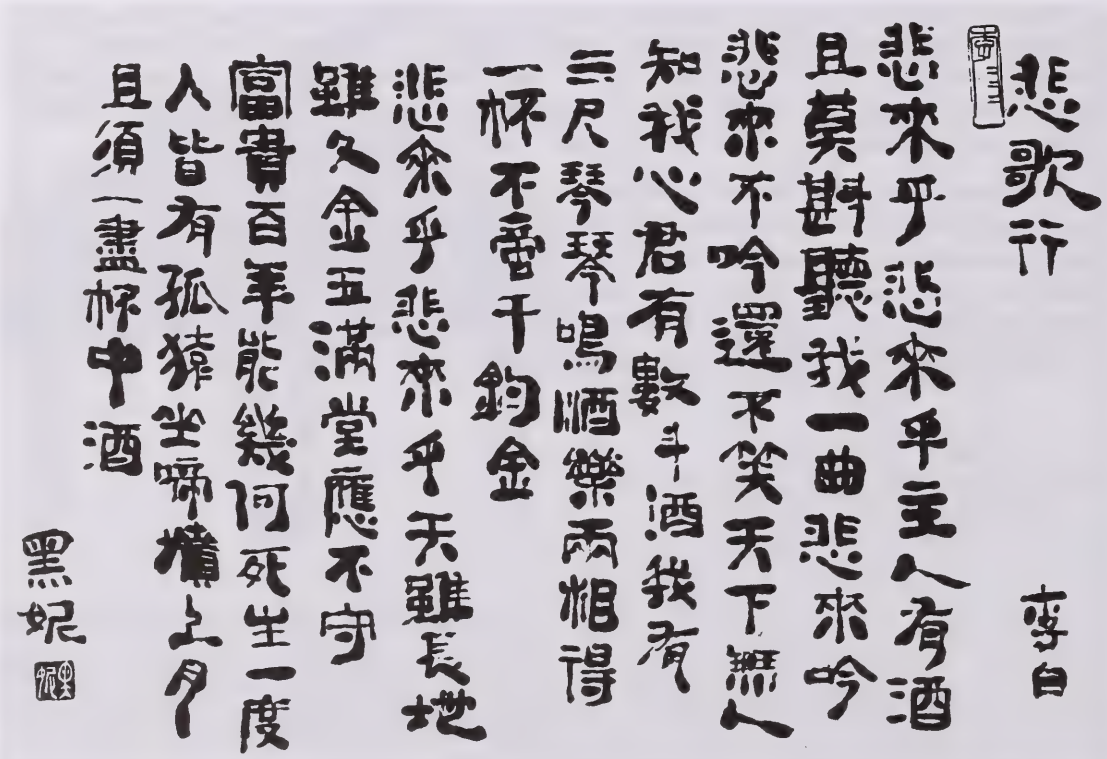
Now glimmers the wine in golden goblets,

but let's not drink, not yet—first I have a song!
The song of Sorrow will ring its laughter through the soul.
When Sorrow comes near,
the soul's garden shrivels,
joy and song wither and die.

Dark is life, is death!

Master of the house! Your cellar brims with golden wine.
But here, this lute is mine!
To pluck the lute, to empty the glasses,
these things go well together.

A full wine-glass at the right time
is worth more than all the empires of this earth!
Dark is life, is death!


悲歌行
李白
悲來乎悲來乎主人有酒
且莫斷聽我一曲悲來吟
悲來不吟還不笑天下無人
知我心君有數斗酒我有
三尺琴琴鳴酒樂兩相得
一杯不啻千鈞金
悲來乎悲來乎天雖長地
雖久金玉滿堂應不守
富貴百年能幾何死生一度
人皆有孤猿坐啼攜上月
且須一盡杯中酒
黑妮

The original Chinese text of "Das Trinklied vom Jammer der Erde"

Das Firmament blaut ewig, und die Erde
Wird lange fest steh'n und aufblüh'n
im Lenz.
Du, aber, Mensch, wie lang lebst denn
du?
Nicht hundert jahre darfst du dich
ergötzen
An all dem morschen Tande dieser Erde!

Seht dort hinab! Im Mondschein auf den
Gräbern
Hockt eine wild-gespenstische Gestalt.
Ein Aff' ist's! Hört ihr, wie sein Heulen
Hinausgellt in den süssen Duft des
Lebens!
Jetzt nehmt den Wein! Jetzt ist es Zeit,
Genossen!
Leert eure gold'nen Becher zu Grund!
Dunkel ist das Leben, ist der Tod!

The starry sky is eternal, the firm earth
long remains and even blooms again
in springtime.
But thou, humankind! What art thou?

Not a hundred years hast thou to taste

the stinking fruit of this earth!

See there—there! In the moon-whitened
graveyard
gibbers a spectral thing . . .
It is an ape! Hear him as he howls,
shrieks, sours the sweetness
of our lives!
Now bring the wine! Now is the time,
comrades!
Drain the golden vessels to the dregs!
Dark is life, is death!

II. Der Einsame im Herbst (Contralto)

Herbstnebel wallen bläulich überm See,
Vom Reif bezogen stehen alle Gräser;
Man meint, ein Künstler habe Staub
von Jade
Über die feinen Blüten ausgestreut.

Der süsse Duft der Blumen ist verflogen;
Ein kalter Wind beugt ihre Stengel
nieder.
Bald werden die verwelkten gold'nen
Blätter
Der Lotosblüten auf dem Wasser zieh'n.

Mein Herz ist müde. Meine kleine Lampe
Erlosch mit Knistern, es gemahnt mich
an den Schlaf.
Ich komm' zu dir, traute Ruhestätte!
Ja, gib mir Ruh, ich hab' Erquickung
Not!

Ich weine viel in meinen Einsamkeiten.
Der Herbst in meinem Herzen währt
zu lange.
Sonne der Liebe, willst du nie mehr
scheinen.
Um meine bittern Tränen mild
aufzutrocknen?

II. The Solitary in Autumn

Autumn mist wells blue upon the sea,
frost-covered stands the grass,
as if an artisan had sprinkled
jade-dust
over all the leaves, all the
fine-spun blossoms.

The flowers' sweet fragrance is gone;
a cold wind bends their stems
earthward.
Soon the withered golden lotus petals

will scatter on the water.

My heart is weary. My little lamp
sputters low, I think of sleep . . .

I come to you, dear resting place!
Yes, give me peace, give me new life!

I weep in my loneliness;
autumn stays too long in my heart.

Loving sun, wilt thou never again
shine on me
to gently dry my bitter tears?

Please turn the page quietly,
and only after the music has stopped.

III. Von der Jugend (Tenor)

Mitten in dem kleinen Teiche
Steht ein Pavillon aus grünem
Und aus weissem Porzellan.

Wie der Rücken eines Tigers
Wölbt die Brücke sich aus Jade
Zu dem Pavillon hinüber.

In dem Häuschen sitzen Freunde,
Schön gekleidet, trinken, plaudern,
Manche schreiben Verse nieder.

Ihre seidnen Ärmel gleiten
Rückwärts, ihre seidnen Mützen
Hocken lustig tief im Nacken.

Auf des kleinen Teiches stiller
Wasserfläche zeigt sich alles
Wunderlich im Spiegelbilde.

Alles auf dem Kopfe stehend
In dem Pavillon aus grünem
Und aus weissem Porzellan;

Wie ein Halbmond steht die Brücke,
Umgekehrt der Bogen. Freunde,
Schön gekleidet, trinken, plaudern.

III. Of Youth

In the center of the small pool
stands a pavilion of green
and white porcelain.

Like the back of a tiger
the bridge, of jade, arches
across to the pavilion.

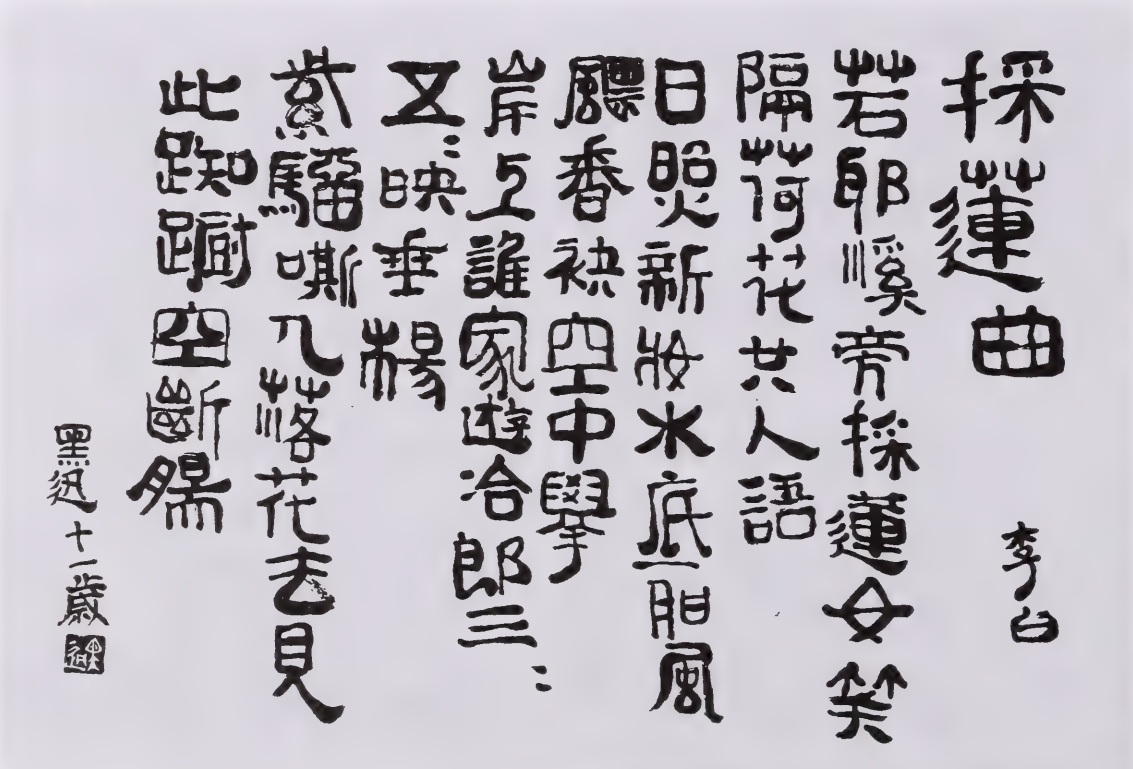
In the little house friends sit,
finely clothed, drinking, chatting;
some write verses down.

Their silk sleeves slide backward,
their silken caps
hang carelessly back on their necks.

On the small pool's still surface
everything shows clearly,
magically, like a mirror image.

They all stand on their heads
in the pavilion of green
and white porcelain.

Like a half-moon stands the bridge,
its arch turned upside down. Friends,
finely clothed, drink and chatter.



The original Chinese text of "Von der Schönheit"

IV. Von der Schönheit (Contralto)

Junge Mädchen pflücken Blumen,
Pflücken Lotosblumen an dem Uferrande.
Zwischen Büschen und Blättern sitzen sie,
Sammeln Blüten in den Schoss und rufen
Sich einander Neckereien zu.

Gold'ne Sonne webt um die Gestalten,
Spiegelt sich im blanken Wasser wider.
Sonne spiegelt ihre schlanken Glieder,
Ihre süssen Augen wider,
Und der Zephir hebt mit Schmeichelkosen das Gewebe
Ihrer Ärmel auf, führt den Zauber
Ihrer Wohlgerüche durch die Luft.

O sieh, was tummeln sich für schöne Knaben
Dort an dem Uferrand auf mut'gen Rossen,
Weithin glänzend wie die Sonnenstrahlen;
Schon zwischen dem Geäst der grünen Weiden
Trabt das jungfrische Volk einher!

Das Ross des einen wiehert fröhlich auf,
Und scheut, und saust dahin,
Über Blumen, Gräser, wanken hin die Hufe,
Sie zerstampfen jäh im Sturm die hingesunk'nen Blüten,
Hei! Wie flattern im Taumel seine Mähnen,
Dampfen heiss die Nüstern!

Gold'ne Sonne webt um die Gestalten,
Spiegelt sie im blanken Wasser wider.
Und die schönste von den Jungfrau'n sendet
Lange Blicke ihm der Sehnsucht nach.
Ihre stolze Haltung ist nur Verstellung.
In dem Funkeln ihrer grossen Augen,
In dem Dunkel ihres heissen Blicks
Schwingt klagend noch die Erregung ihres Herzens nach.

IV. Of Beauty

Young maidens pick flowers,
pluck lotus flowers at the water's edge.
Among shrubs and leaves they're sitting,
gathering blossoms in their laps,
calling teasingly to one another.

Golden sunshine envelops their forms,
itself reflected in the shining water.
Sunshine mirrors their slender limbs,
their sweet eyes,
and the west wind, with flattering caresses, lifts the fabric of their sleeves,
bears the magic of their sweet fragrance
through the air.

Now see those fair youths,
there on the shore, on spirited horses,
gleaming, from afar, like the sun's rays;
now through the green willow branches
those heady youths come trotting!

One youth's horse whinnies joyously,
shies, races forward,
over flowers, grass, its hooves trample;
they trample the fallen flowers suddenly—it's like a storm—
Look! how it tosses its mane, in a frenzy,
its nostrils steaming hot!

Golden sunshine envelops their forms,
mirrors them in the shining water;
and the fairest of the maidens casts
long, longing glances toward him.
Her proud bearing is only a pretense:
in the flash of her large eyes,
in the darkness of her searing glance,
the troubled agitation in her heart is still evident.

Please turn the page quietly, and only after the music has stopped.

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V. Der Trunkene im Frühling (Tenor)

Wenn nur ein Traum das Leben ist,
Warum denn Müh' und Plag'!?
Ich trinke, bis ich nicht mehr kann,
Den ganzen, lieben Tag!

Und wenn ich nicht mehr trinken kann,
Weil Kehl' und Seele voll,
So tauml' ich bis zu meiner Tür
Und schlafe wundervoll!

Was hör' ich beim Erwachen? Horch!
Ein Vogel singt im Baum.
Ich frag' ihn, ob schon Frühling sei.
Mir ist als wie im Traum.

Der Vogel zwitschert: Ja!
Der Lenz ist da, sei kommen über Nacht!
Aus tiefstem Schauen lauscht' ich auf,
Der Vogel singt und lacht!

V. The Drunkard in Spring

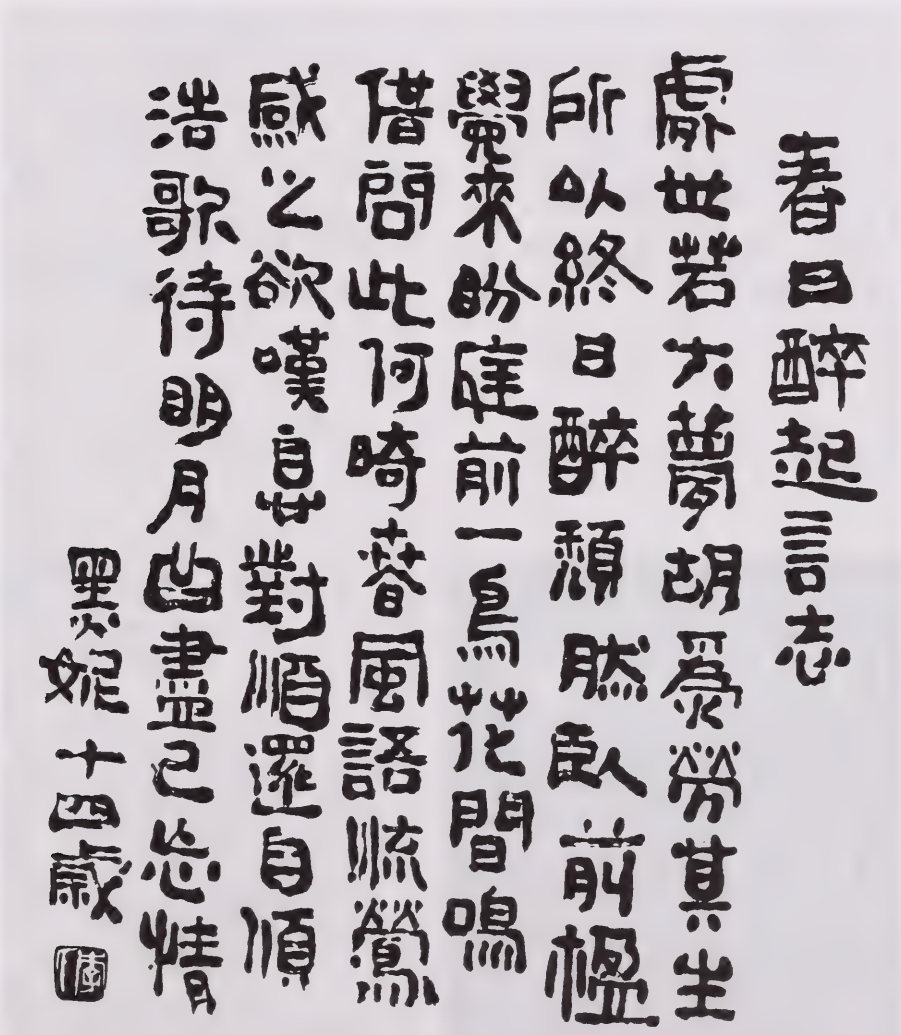
If life is no more than a dream
why then the shouts and tears
'll drink until I cannot drink,
for days, for weeks, for years!

And when I can't drink any more,
when guts and soul are full,
I'll stagger to my own front door
and sleep—so wonderful!

What do I hear when waking? Hear!
A pretty bird who sings?
I'll ask him if the spring's here yet;
I must be dreaming things.

The birdie twitters, Yes, oh yes!
The spring came in last night.
I listen hard, he twitters, sings,
and laughs 'til morning light.

Please turn the page quietly.



The original Chinese text of "Der Trunkene im Frühling"

Ich fülle mir den Becher neu
Und leer' ihn bis zum Grund
Und singe, bis der Mond erglänzt
Am schwarzen Firmament!

Und wenn ich nicht mehr singen kann,
So schlaf' ich wieder ein.
Was geht mich denn der Frühling an!?
Lasst mich betrunken sein!

I fill my glass to start again;
I drain it: bottoms up!
I drink until the moon shines bright:
I'll snare it in my cup!

And when I tire of singing songs
I'll go right back to sleep.
Let spring go hang; what do I care!
I'd rather be a drunk!

VI. Der Abschied (Contralto)

Die Sonne scheidet hinter dem Gebirge.
In alle Täler steigt der Abend nieder
Mit sienen Schatten, die voll Kühlung sind.
O sieh! Wie eine Silberbarke schwebt.
Der Mond am blauen Himmelssee herauf.
Ich spüre eines feinen Windes Weh'n
Hinter den dunklen Fichten!
Der Bach singt voller Wohllaut durch das Dunkel.
Die Blumen blassen im Dämmerschein.
Die Erde atmet voll von Ruh' und Schlaf.
Alle Sehnsucht will nun träumen,
Die müden Menschen geh'n heimwärts,
Um im Schlaf vergess'nes Glück
Und Jugend neu zu lernen!
Die Vögel hocken still in ihren Zweigen.
Die Welt schläft ein!

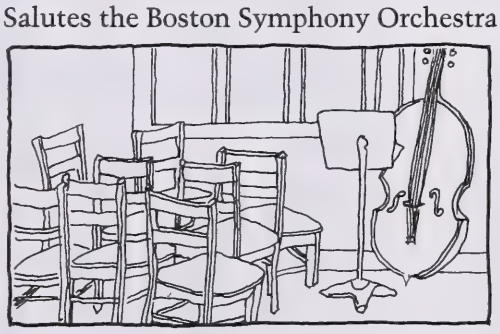
VI. The Parting

The sun departs beyond the mountains.
Evening descends into the valleys
with its shadows cooling all.

Oh see! Like a silver ship
the moon soars on the blue sea of heaven.
I feel a gentle wind
wending through the darkling pines!
The brook sings gently in the darkness.
The flowers fade in dusk-light.
The earth sighs, fully at peace, at rest.
All longings want to dream.
Weary humankind is going home,
to find better fortune in slumber,
to grow young again.
The birds lie quiet in the branches.
The world is dead asleep.

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Es wehet kühl im Schatten meiner Fichten.
Ich stehe hier und harre meines Freundes;
Ich harre sein zum letzten Lebewohl.
Ich sehne mich, O Freund, an deiner Seite
Die Schönheit dieses Abends zu geniessen.
Wo bleibst du? Du lässt mich lang allein!

Ich wandle auf und nieder mit meiner Laute
Auf Wegen, die von weichem Grase schwellen.
O Schönheit! O ewigen Liebens, Lebens-trunk'ne Welt!

It is cool in the shadow of my pines.
Here I stand, waiting for my friend,
waiting on the last parting.
My friend, I long to savor with you
the beauty of evening in this place.
Where do you linger? You have left me too long alone!

I pace, I stroll and stroke my lute,
on the path overgrown with grass.
O beauty! O endless love, life-drunken world!

(Orchestral Interlude)

Er stieg vom Pferd und reichte ihm den Trunk
Des Abschieds dar. Er fragte ihn, wohin
Er führe und auch warum es müsste sein.
Er sprach, seine Stimme war umflort:

Du, mein Freund,
Mir war auf dieser Welt das Glück nicht hold!
Wohin ich geh'? Ich geh', ich wand're in die Berge.
Ich suche Ruhe für mein einsam Herz!
Ich wandle nach der Heimat, meiner Stätte.

Ich werde niemals in die Ferne schweifen.
Still ist mein Herz und harret seiner Stunde!
Die liebe Erde allüberall blüht auf im Lenz und grünt
Aufs neu! Allüberall und ewig blauen Licht die Fernen,
Ewig . . . ewig . . .!

He dismounted, and offered the stirrup-cup, the cup of parting.
He asked him where
he would go, and why he must.
He spoke, and his voice was covered:

Thou, my friend,
in this world good fortune was not mine!
Where do I go? I go, go to wander in the mountains.
I seek peace for my lonely heart.
I wander toward my homeland, my dwelling place.

No more will I roam the far country.
My heart is still, awaiting its own hour!

The loving earth, everywhere,
everywhere flowers in springtime,
becomes green again. Everywhere and ever blue gleams the beyond,
forever . . . ever . . . !

More . . .

Jens Peter Larsen's excellent Haydn article in The New Grove (with work-list and bibliography by Georg Feder) has been reprinted separately (Norton paperback). Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback) is a first-rate short introduction. The longest study (hardly an introduction!) is H.C. Robbins Landon's mammoth, five-volume *Haydn: Chronology and Works* (Indiana); it will be forever an indispensable reference work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it rather hard to digest. Highly recommended, though much more technically detailed, is *Haydn Studies*, edited by Jens Peter Larsen, Howard Serwer, and James Webster (Norton); it contains the scholarly papers and panel discussions held at an international festival-conference devoted to Haydn, at which most of the burning issues of Haydn research were at least aired if not entirely resolved. No consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Viking; also a Norton paperback). Antal Dorati was the first conductor to record all of Haydn's symphonies in what was, for its time, an epoch-making series, with the Philharmonia Hungarica; these recordings, with extensive annotations by Robbins Landon, have been reissued on CD, with Symphony No. 22 included in the second volume (London Stereo Treasury, four discs containing

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symphonies 17-33). Christopher Hogwood has begun a new complete set of the Haydn symphonies, following what are now believed to have been Haydn's practices at Eisenstadt and Eszterháza, the most surprising of which is the omission of harpsichord continuo, which Haydn evidently did not use in his own performances though it would certainly have been used in other musical centers (Oiseau-Lyre). There are quite a few fine individual recordings of No. 22, including Adrian Shepherd's with Cantilena (Chandos, with symphonies 24 and 30), Adam Fischer's with the Austro-Hungarian Haydn Orchestra (Nimbus, with symphonies 24 and 45), and that of the conductorless Orpheus Ensemble (Deutsche Grammophon, with symphonies 63 and 80).

The best brief discussion of John Cage's music and ideas is to be found in Charles Hamm's superb article on the composer in The New Grove Dictionary of American Music. Paul Griffiths's *John Cage* is a useful short book (Oxford, available in paperback). Further discussion can be found in the chapter "The American Avant-Garde" in Hamm's *Music in the New World* (Norton) and in the chapter "The American Experimental Tradition & Its Godfather" in John Rockwell's *All-American Music: Composition in the Late 20th Century* (Knopf, available in paperback), as well as throughout Paul Griffith's *Modern Music: The Avant-Garde Since 1945* (Braziller paperback). Of course, Cage's own numerous writings and published lectures are fundamental, from his 1961

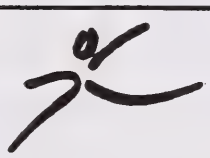
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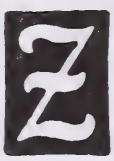


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collection *Silence* (MIT Press) to the 1982 *Themes and Variations*. In 1970 Richard Kostelantetz assembled widely-scattered and wide-ranging remarks by Cage into discussions organized under various topics in a book simply entitled *John Cage* (Knopf). Much of Cage's music is available on recording, though it is important to remember that a recording necessarily freezes a single representation of a work that is intended to be fluid and ever different. Nowhere is this more strikingly illustrated than in three available recordings of *Atlas eclipticalis*, one of which is for three flutes only, and another for a chamber ensemble of fewer than a dozen mixed instruments. The third is a recent release by James Levine with the Chicago Symphony Orchestra—the whole orchestra (DG, with music of Elliott Carter, Gunther Schuller, and Milton Babbitt).

The best place to start reading about Gustav Mahler is Paul Banks's superbly insightful article in The New Grove Dictionary of Music and Musicians; it has been reissued in paperback, along with the Grove articles on Janáček, Richard Strauss, and Sibelius, in *The New Grove Turn of the Century Masters* (Norton paperback). Next, a little larger, is the splendid short study by Michael Kennedy in the Master Musicians series (Littlefield paperback). Going by increasing size, we come to Kurt Blaukopf's biography, a readable journalistic account (London), and Egon Gartenberg's, which is especially good on the Viennese milieu if somewhat trivial on the music (Schirmer paperback). Henry-Louis de La Grange's *Mahler* (Doubleday) is an extremely detailed biographical study. Only one volume has been published in English yet, although the second and third volumes are out in the original French. It will be the standard biographical study for many years. Donald Mitchell's perceptive and detailed study of the music now runs to three volumes with a fourth volume yet to come; the series consists of *Gustav Mahler: The Early Years*, *Gustav Mahler: The Wunderhorn Years*, and *Gustav Mahler: Songs and Symphonies of Death* (California; the second volume is available in paperback). The extremely detailed study is informed by a strong musical intelligence. Alma Mahler's autobiography *And the Bridge Is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) offer essential source material, but they must be treated with caution and considerable skepticism. The most recent edition of the latter book provides important corrections by Donald Mitchell and Knud Martner. Martner has edited *Gustav Mahler: Selected Letters* (Farrar, Straus and Giroux), which contains all of the letters published earlier in Alma Mahler's less than reliable collection plus a good many more, though it is still a far cry from the complete edition of Mahler letters we need.

James Levine has recorded *Das Lied von der Erde* in concert with soprano Jessye Norman, tenor Siegfried Jerusalem, and the Berlin Philharmonic for future release by Deutsche Grammophon. Meanwhile, the recording catalogues boast a substantial number of splendid recordings. Pride of place must go to the performances of Bruno Walter, Mahler's protégé, who led the world premiere and recorded the work several times. One of the most illuminating of Walter's readings is his 1952 recording with the Vienna Philharmonic, tenor Julius Patzak, and the extraordinarily expressive singing of Kathleen Ferrier, who was dying of cancer at the time. This is in and out of the catalogue, but well worth looking for (London). Perhaps the performance with the most consistently high level of singing throughout is Otto Klemperer's with Christa Ludwig, Fritz Wunderlich, and the Philharmonia Orchestra (EMI). Jascha Horenstein's 1972 reading—a "live" performance—with Alfreda Hodgson, John Mitchinson, and the BBC Northern Symphony Orchestra is also a particularly enticing version (Music & Arts). Dietrich Fischer-Dieskau has twice recorded the work, showing what it sounds like with a baritone in the even-numbered movements. His first reading—with tenor Murray Dickie, conductor Paul Kletzki, and the Philharmonia Orchestra—first introduced me to *Das Lied von der Erde* and Mahler, and remains my preferred version with baritone (EMI).

—S.L.

Beethoven

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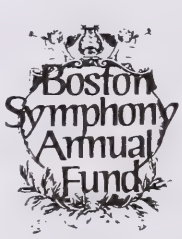
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James Levine



Best-known as artistic director of the Metropolitan Opera, James Levine made his debut there twenty-three years ago and has led nearly 1,500 performances of more than sixty different operas, including the first Met performances of works by Mozart, Gershwin, Stravinsky, Verdi, Weill, Schoenberg, and Berg, and the world premiere performances of John Corigliano's *The Ghosts of Versailles*. He inaugurated the Met's live performance series for public television, founded the Met's Young Artists Development Program, restored Wagner's complete *Ring* to the Met repertoire with the first integral cycles in fifty years, and reinstated recitals and concerts with Met artists at the opera house. He began touring in concert with the Metropolitan Opera Orchestra in 1991. In addition to their own three-concert subscription series at Carnegie Hall (including a February performance of *Das Lied von der Erde* with Ben Heppner and Thomas Hampson), Mr. Levine and the Met Orchestra will tour cross-country for two weeks in May with soloists Margaret Price and James Galway. Mr. Levine's most recent recordings with the Metropolitan Opera include Verdi's *Il trovatore* and *Don Carlo*, ballet music of Verdi, and an all-Berg disc for Sony Classical; Schoenberg's *Erwartung* with Jessye Norman for Philips Classics; Wagner's *Parsifal*, Wagner overtures, *Pictures at an Exhibition*, *The Rite of Spring*, and a pairing of the *Eroica* and *Unfinished* symphonies for Deutsche Grammophon; and Puccini's *Manon Lescaut* for Decca. James Levine has had close

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associations since the 1970s with the Chicago Symphony Orchestra (which he led as music director of the Ravinia Festival for twenty years); the Berlin Philharmonic at home, at the Salzburg Whitsun and Lucerne festivals, and on tour in the United States; and the Vienna Philharmonic at the Salzburg Festival, in Vienna, and on tour in Europe and New York. He has conducted every major orchestra in America and Europe. This week's Boston Symphony concerts are his first with the BSO since March 1978; he made his BSO debut at Symphony Hall in April 1972 and subsequently appeared with the orchestra at Tanglewood, in Brooklyn, and—as piano soloist—in Chicago. Among his engagements this season are performances and recordings with the Vienna Philharmonic, Berlin Philharmonic, Israel Philharmonic, the Philharmonia in London, and the Dresden Staatskapelle. Mr. Levine has been an annual guest at the Salzburg Festival since his debut there in 1975. In 1982 he conducted the centennial production of *Parsifal* at Bayreuth, which he continued to lead in its subsequent annual revivals before eventually conducting a second new production of that same opera. Last summer at Bayreuth he conducted Alfred Kirchner's new production of the *Ring* cycle. In addition to his responsibilities at the Met, James Levine is a distinguished pianist and an active recital collaborator, most especially in Lieder repertoire; he began accompanying song recitalists such as Jennie Tourel, Hans Hotter, and Eleanor Steber more than thirty years ago and has since performed as pianist with many of the great singers of our time. Mr. Levine was the first recipient of New York City's annual cultural award and was presented with the Smetana Medal by the Czechoslovak government in 1986. He has been named "Musician of the Year" by *Musical America*, was featured in a *Time Magazine* cover story, and was the subject of a television documentary co-produced by UNITEL and PBS. He holds honorary doctorates from the University of Cincinnati (the city of his birth), the New England Conservatory of Music, and Northwestern University, and has lectured at Harvard and Yale universities, Sarah Lawrence College, and the Juilliard School.

Anne Sofie von Otter



Making her Boston Symphony debut at these concerts, the Swedish mezzo-soprano Anne Sofie von Otter studied in Stockholm and London and now studies with Vera Rozsa. She began her career as a principal member of the Basel Opera before embarking on an international career in which the operatic roles of Mozart and Strauss have formed a major part of her repertoire. Ms. von Otter has appeared in the opera houses of New York, Chicago, London, Vienna, Munich, Berlin, Milan, and Geneva, in roles including Cherubino, Dorabella, Sesto (in *La clemenza di Tito*), Cenerentola, Rosina, Orfeo, and Romeo (in *I Capuleti e i Montecchi*). She is particularly noted for the role of Octavian in Strauss's *Der Rosenkavalier*, which she has sung in Stockholm, Munich, and Chicago, as well as with Carlos Kleiber in Vienna and at the Metropolitan Opera. In the spring of 1995 she returns to Covent Garden and to the Met in this role, which she has also recorded for EMI with Bernard Haitink and Kiri Te Kanawa. Future performances include Idamante in *Idomeneo* at the Met, Gluck's Orfeo in Geneva, *Der Rosenkavalier* in Vienna, the same opera under Kleiber in Japan, her first Charlotte in *Werther* in concert in Lyon, and Sesto at the Bastille. Ms. von Otter's concert career has taken her to the major halls of Europe and North America, performing with conductors including Abbado, Sir Colin Davis, Andrew Davis, Gardiner, Giulini, Kleiber, Levine, Marriner, Muti, Sinopoli, and Solti. She has also been acclaimed as a recitalist throughout Europe; future recital engagements are scheduled for London, Edinburgh, New York, San Francisco, Atlanta, Lyon, Vienna, Madrid, Rome, and La Scala. Ms. von Otter records extensively. She has an exclusive Deutsche Grammophon contract for solo repertoire; her album of Grieg songs with Bengt Forsberg received *Gramophone* magazine's 1993 awards for Best Solo Vocal Album and Best Recording of the Year. She has also recorded much of her operatic repertoire, for Philips, Decca, Sony Classical, EMI, Deutsche Grammophon, and Archiv. In addition to further Lieder recordings for DG, future releases include a solo portrait album with Trevor Pinnock, music of Weill, Mahler, and Zemlinsky with John Eliot Gardiner, Mozart's C minor Mass with Sir Neville Marriner, Handel cantatas with Musica Antiqua Köln, Berg's Seven Early Songs and *Der Wein* with Claudio Abbado, Mahler's Eighth Symphony, Berlioz's *Damnation of Faust* with Myung-Whun Chung, Bartók's *Bluebeard's Castle* with Bernard Haitink, Wolf's *Spanisches Liederbuch* with Olaf Bär, and Massenet's *Werther* with Kent Nagano.

Ben Heppner



Making his BSO debut this week, Canadian tenor Ben Heppner first came to international attention as a 1988 Metropolitan Opera Auditions finalist, taking top honors as the recipient of the first Birgit Nilsson Prize. Mr. Heppner began his 1994-95 season with Seattle Opera in the title role of a new production of *Lohengrin*. Other engagements include Mahler's Eighth Symphony; Schoenberg's *Gurrelieder*; Mahler's *Das Lied von der Erde* with Edo de Waart and the Minnesota Orchestra, Michael Tilson Thomas and the London Symphony, and James Levine with the Metropolitan Opera Orchestra at Carnegie Hall; Strauss arias with Andrew Davis and the Toronto Symphony; the title role of *Peter Grimes* for the Royal Opera and Vancouver Opera; recordings of *Fidelio* and Mahler's Eighth Symphony under Sir Colin Davis for RCA; and a recording of Massenet's *Hérodiade* for EMI. His season also includes *Fidelio* for the San Francisco Symphony, *Andrea Chénier* for Washington Concert Opera, and *Die Meistersinger* for the Bavarian State Opera. Mr. Heppner has enjoyed a growing career in the world's foremost opera houses since his 1990 La Scala debut as von Stolzing in a new production of *Die Meistersinger*; he has sung that role most recently in a new Metropolitan Opera production under James Levine. In the 1992-93 season he created the title role in the world premiere of *McTeague* at Lyric Opera of Chicago. Mr. Heppner made his United States debut in April 1988 singing a command performance in Carnegie Hall for the king and queen of Sweden. As the Birgit Nilsson Prize-winner, he made his European debut with the Royal Swedish Opera in Stockholm in March 1989, in his first performances of *Lohengrin*, which he also performed with that company on tour at the Bolshoi Theatre in Moscow. He made his United States opera debut in the fall of 1988, singing Walther von der Vogelweide in a new production of *Tannhäuser* at Lyric Opera of Chicago. On the concert stage, Mahler's *Das Lied von der Erde* was the vehicle for his 1991 debut in Japan, where he recorded the work "live" for EMI with the West German Radio Orchestra. His recordings also include *Turandot* for RCA Red Seal, and *Die Meistersinger* and *Oberon* on EMI. Forthcoming are *Lohengrin* and an album of opera arias on RCA Red Seal, and *Der fliegende Holländer* with James Levine on Sony Classical. Mr. Heppner began his musical studies at the University of British Columbia School of Music and earned an advanced degree at the University of Toronto Opera School. He was the subject of a documentary for CBC Television's "Fifth Estate" in 1991 and has recently been named a Vanier Award-winner for 1994 by the Toronto Junior Board of Trade.

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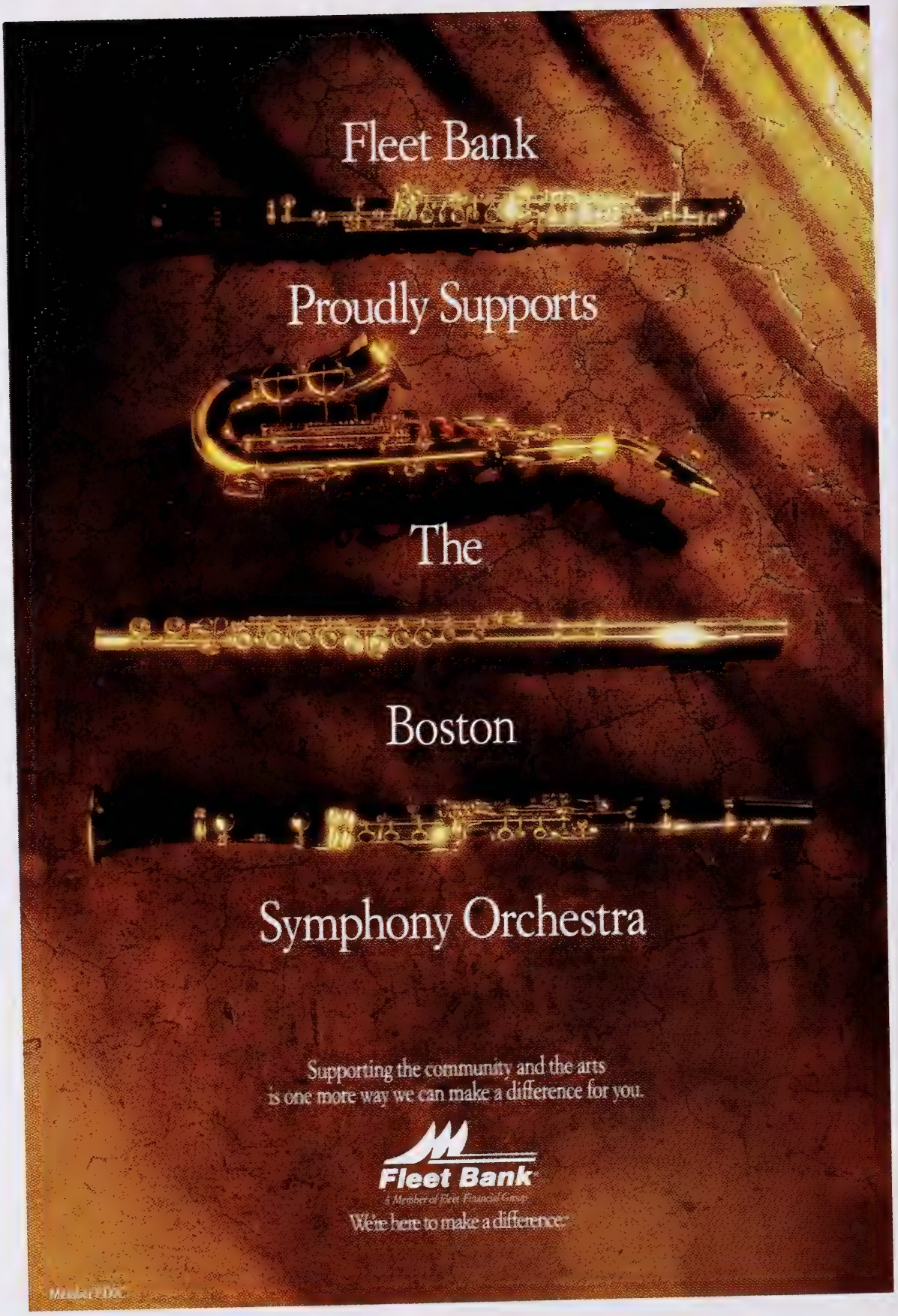
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BOSTON SYMPHONY ORCHESTRA

NEXT PROGRAM . . .

Thursday, November 17, at 8
Friday, November 18, at 1:30
Saturday, November 19, at 8
Tuesday, November 22, at 8

SEIJI OZAWA conducting

BERLIOZ *Roméo et Juliette*, Dramatic symphony, Opus 17 (Text by Emile Deschamps)

Introduction (Combats – Tumult – Intervention of the Prince) and Prologue (Chorus – Strophes – Recitative and Scherzetto)

Romeo alone – Melancholy – Distant noise of concert and ball – Grand festivity at the Capulets

Calm night – The Capulets' garden, silent and deserted – The young Capulets, leaving the festivity, pass by singing recollections of the ball – Love scene

Queen Mab, or the Fairy of Dreams (Scherzo)

Juliet's funeral procession

Romeo in the tomb of the Capulets: Invocation – Juliet's awakening – Delirious joy – Final agonies and death of the two lovers

Finale: Hasty arrival at the cemetery – Brawl of the Capulets and Montagues – Recitative and Aria of Friar Laurence – Sermon of reconciliation

SUSAN GRAHAM, mezzo-soprano
VINSON COLE, tenor
GILLES CACHEMAILLE, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Continuing his survey of Hector Berlioz's works, Seiji Ozawa leads the Boston Symphony Orchestra in its first Symphony Hall performances since October 1975 of the great French composer's Shakespeare-inspired symphonic masterpiece. Performed and recorded at that time under Mr. Ozawa's direction, Berlioz's ninety-minute symphony also figured prominently in the repertory of Charles Munch, who led the BSO's first complete performances, and a recording, in February 1953. Munch also performed it in several later seasons, recording it again in stereo with the orchestra in 1961.

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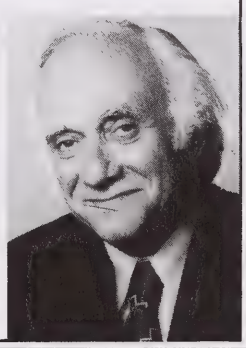
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Wednesday, November 16, at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:30 in Symphony Hall.
Thursday 'B'—November 17, 8-9:45
Friday 'A'—November 18, 1:30-3:15
Saturday 'B'—November 19, 8-9:45
Tuesday 'C'—November 22, 8-9:45

SEIJI OZAWA conducting
SUSAN GRAHAM, mezzo-soprano
VINSON COLE, tenor
GILLES CACHEMAILLE, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERLIOZ	*Roméo et Juliette*

Thursday 'A'—Wednesday, November 23, 8-10:05
Friday 'B'—November 25, 1:30-3:35
Saturday 'A'—November 26, 8-10:05

SEIJI OZAWA conducting
SUSAN GRAHAM, mezzo-soprano
VINSON COLE, tenor
GILLES CACHEMAILLE, bass-baritone

SESSIONS	Symphony No. 2
BERLIOZ	*Waverley* Overture
BERLIOZ	*Les Nuits d'été*, for mezzo-soprano, tenor, baritone, and orchestra
RAVEL	*Alborada del gracioso*

From Friday, December 2, through Thursday, December 15, Seiji Ozawa and the Boston Symphony Orchestra will perform eleven concerts on tour in Hong Kong and Japan.

Programs and artists subject to change.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-800-274-8499. Please note that there is a $2.25 handling fee for each ticket ordered by phone.

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

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LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 at any time. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts Tuesday and Thursday evenings, and Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. The tickets for Rush Seats are sold at $7.00 each, one to a customer, on Fridays as of 9 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NO LONGER PERMITTED IN ANY PART OF SYMPHONY HALL.

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WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passage between Symphony Hall and the Cohen Wing.

LOST AND FOUND is located at the security desk just inside the Cohen Wing entrance on Huntington Avenue.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers a discount to any BSO patron with a ticket stub for that evening's performance, courtesy of R.M. Bradley & Co. and The Prudential Realty Group. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

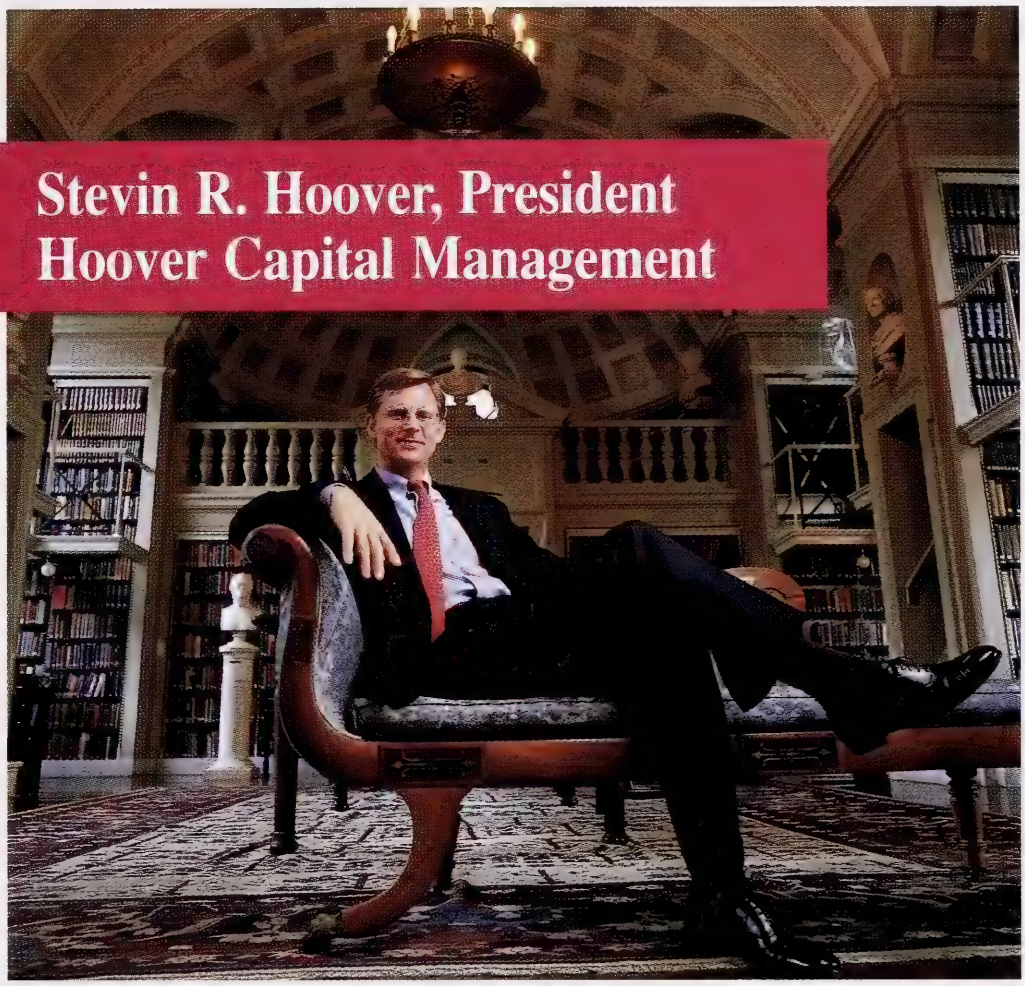
LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5).

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Commemorating World War II



Boston Symphony Archives

Throughout the 1994-95 season the Boston Symphony Orchestra will be commemorating the 50th anniversary of the end of World War II. To mark this anniversary, the Boston Symphony Orchestra Archives has mounted an exhibition in the two display cases in the Huntington Avenue corridor of the Cohen Wing. The first case holds a display entitled "Silenced Voices: Music Banned by the Nazis," conceived by BSO violist Mark Ludwig, who is mounting a large-scale exhibit under the same name at Brandeis University, sponsored by Brandeis and the Terezín Music Foundation (October 2-November 8).

The second case holds a display entitled "The Boston Symphony Orchestra and World War II," which examines the activities of the BSO and Boston Pops prior to and during the United States involvement in the War. Drawing on photographs, programs, newspaper clippings, and other memorabilia preserved in the Boston Symphony Archives, the exhibit highlights, among other events, the "First Concert Performance in the Western Hemisphere" of Shostakovich's Seventh Symphony, given by the TMC Orchestra at Tanglewood on August 14, 1942 (Toscanini and the NBC Symphony had broadcast the American premiere the previous month); and, pictured here, the War Bond Concert given by Serge Koussevitzky and the BSO at the Boston Garden on December 14, 1944. More than 13,000 people purchased $9,952,122 in war bonds to attend this benefit concert, representing, at the time, the largest amount ever raised at a single indoor orchestral performance in this country.

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BSO

BSO to Tour Far East Sponsored by NEC, December 2 through 16

Seiji Ozawa will lead the Boston Symphony Orchestra in an eleven-concert tour of the Far East beginning with a three-concert Berlioz festival in Hong Kong's Cultural Center (December 2, 3, and 4), followed by a four-concert Berlioz festival in Tokyo's Suntory Hall (December 7-10), and concluding with music of Berlioz and Beethoven in Maebashi, Osaka, and Okayama, Japan. The tour marks Mr. Ozawa's fifth tour to the Far East with the BSO, as well as the first overseas appearance of the Tanglewood Festival Chorus, John Oliver, conductor. The chorus will participate with Mr. Ozawa and the orchestra in performances of Berlioz's *Requiem*, the "Royal Hunt and Storm" from *Les Troyens*, and, in its Asian premiere, the *Messe solennelle*. Vocalists Susan Graham, Vinson Cole, and Paul Plishka will be the soloists in Berlioz's *Requiem*, *Messe solennelle*, *Roméo et Juliette*, and *Les Nuits d'été*. BSO concertmaster Malcolm Lowe will be featured in Berlioz's *Rêverie et Caprice*.

The BSO's 1994 Far East Tour has been made possible by the generous support of NEC, which has sponsored seven previous BSO tours under Seiji Ozawa, including three to Europe (most recently in December 1993), two to Japan, a North American tour in the fall of 1991, and the orchestra's first tour to South America in the fall of 1992. Additional support for the 1994 Far East Tour is being provided by a group of Friends of the BSO, who will accompany the orchestra to Hong Kong and Japan.

Seiji Ozawa Hall at Tanglewood Wins Three Awards

The Boston Symphony Orchestra's Seiji Ozawa Hall at Tanglewood, designed by William Rawn Associates, Architects, Inc., of Boston, has recently received a 1994 Honor Award from the American Institute of Architects of New England. The annual AIA New England Design Awards program recognizes and honors excellence in architectural design by New England architects for their work in New England and throughout the world, as well as work in New England by architects from elsewhere.

In addition, Seiji Ozawa Hall was recently named a winner in the sixteenth annual *Interiors* Awards Competition in the Recreation and Entertainment category; the Hall will be featured in the January 1995 issue of *Interiors* magazine. Further, for its work on Seiji Ozawa Hall, the Hall's general contractor—Suffolk Construction Company, Inc., of Boston—has received a Grand Award in the Awards of Excellence competition of the National Commercial Builders Council of the National Association of Home Builders. In this regard, the Hall will be featured in both *Nation's Building News* and a special insert in the January issue of *Commercial Builder* magazine.

Holiday Shopping at the Symphony Shop

Make the Symphony Shop your first stop this holiday season for unique and memorable gifts. The Symphony Shop carries a large selection of current recordings by the Boston Symphony and Boston Pops orchestras, as well as recordings by individual orchestra members. You'll also find jewelry, books for children and adults, clothing with a BSO "theme," calendars, stocking stuffers, and, new for 1994, the Symphony Hall ornament. Located in Symphony Hall's Cohen Wing at the West Entrance on Huntington Avenue, the Symphony Shop is open Tuesday through Friday from 11 a.m. to 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. Telephone orders are accepted at (617) 638-9383.

BSO on Record

Several new compact discs featuring Seiji Ozawa and the Boston Symphony Orchestra have appeared in time for holiday gift-giving. The Berlioz *Requiem*, taped "live" at Symphony Hall in October 1993 with the Tanglewood Festival Chorus and tenor Vinson Cole, is newly available on RCA Victor Red Seal, a single disc. Violinist Gidon Kremer is featured on a disc pairing Shostakovich's Violin Concerto No. 2 and the same composer's instrumentation of

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Schumann's Cello Concerto in a version for violin, on Deutsche Grammophon. For younger listeners, a recent Sony Classical disc pairs Britten's *Young Person's Guide to the Orchestra* and Saint-Saëns' *Carnival of the Animals* featuring Melissa Joan Hart (Nickelodeon's "Clarissa") as narrator. In addition, Philips has issued a Boston Symphony Chamber Players disc pairing the Brahms and Mozart clarinet quintets, a recording made in 1993 not long before the death of former BSO principal clarinetist Harold Wright that summer.

BSO Members in Concert

BSO assistant principal cellist Martha Babcock is guest artist with the Boston Conservatory Chamber Ensemble on Sunday, November 20, at 4 p.m. at the First and Second Church, 66 Marlborough Street in Boston. The program includes Gordon Jacob's Quartet for oboe and strings, Richard Strauss's Violin Sonata in E-flat, and Beethoven's Piano Trio in B-flat, Op. 97, *Archduke*. Admission is $10 ($7 students and seniors). For information or reservations, call (617) 536-3063.

BSO cellist Owen Young is soloist in the Kabalevsky Cello Concerto with Ronald Feldman conducting the Boston Conservatory Orchestra at the conservatory's Seully Hall, 8 The Fenway, on Monday, November 21, at 8 p.m. on a program with Henry Cowell's Symphony No. 11 and Schubert's Symphony No. 1. Admission is $10 ($7 students and seniors). For more information, call (617) 536-3063.

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:15 p.m. in the Cohen Wing's Higginson Hall with an informative talk by a BSO player or other distinguished member of the music community. "Supper Concerts" offer a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open for all Suppers at 5:30 p.m. for à la carte cocktails and conversation. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert.

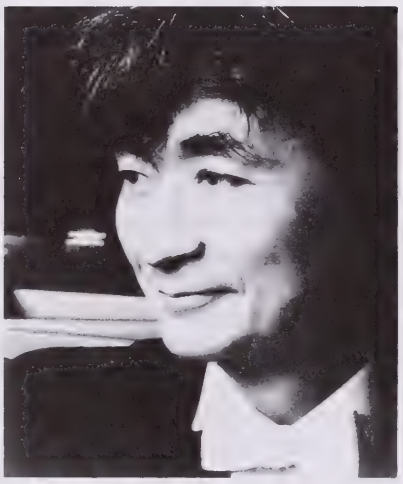
Speakers for upcoming Supper Talks include Brian Bell, producer of the Friday-afternoon BSO broadcasts on WGBH-FM (Tuesday, November 22) and Sam Headrick, Assistant Professor at Boston University School for the Arts (Friday, December 2). Upcoming Supper Concerts will feature music of Dvořák (Tuesday, January 10, and Saturday, January 14) and music of Haas, Eisler, Hindemith, and Milhaud (Thursday, February 2, and Saturday, February 4).

The suppers are priced at $23 per person for an individual event, $66 for any three, $88 for any four, or $132 for any six. Advance reservations must be made by mail. For reservations the week of the Supper, please call SymphonyCharge at (617) 266-1200. All reservations must be made at least 48 hours prior to the Supper. There is a $1.00 handling fee for each ticket ordered by telephone. For further information, please call (617) 638-9390.

Art Exhibits in the Cabot-Cahners Room

For the twenty-first year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through December 19 is an exhibit of works in oils, watercolors, and mixed media by five artists from the Concord Art Association. Founded in 1917 by the American Impressionist painter Elizabeth Wentworth Roberts, the association has permanent galleries in the c.1750 Jonathan Ball House in Concord, Massachusetts. Following this exhibit, the Guild of American Paper Cutters, Mid-Atlantic Chapter, will display fine paper cuttings (December 19-January 30). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and fifteen percent of each sale goes to the orchestra. Please contact the Volunteer Office at (617) 638-9390 for further information.

SEIJI OZAWA



Seiji Ozawa is now in his twenty-second season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on four occasions since 1978, most recently in December 1989, as part of a tour that also included the BSO's first concerts in Hong Kong. Another tour to Hong Kong and Japan is scheduled for December 1994. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour to the midwestern United States in March 1983, and an eight-city tour spanning the continent in the spring of 1991.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, and the Toronto Symphony, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers

beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies (the Third and Sixth having been recorded for future release), Mahler's *Kindertotenlieder* with Jessye Norman, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. Recordings on Deutsche Grammophon include violin concertos of Bartók and Moret with Anne-Sophie Mutter; concertos by Shostakovich and Schumann with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's opera *Pique Dame*, with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem*, with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and a pairing of Britten's *Young Person's Guide to the Orchestra* and Saint-Saëns' *Carnival of the Animals*, also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



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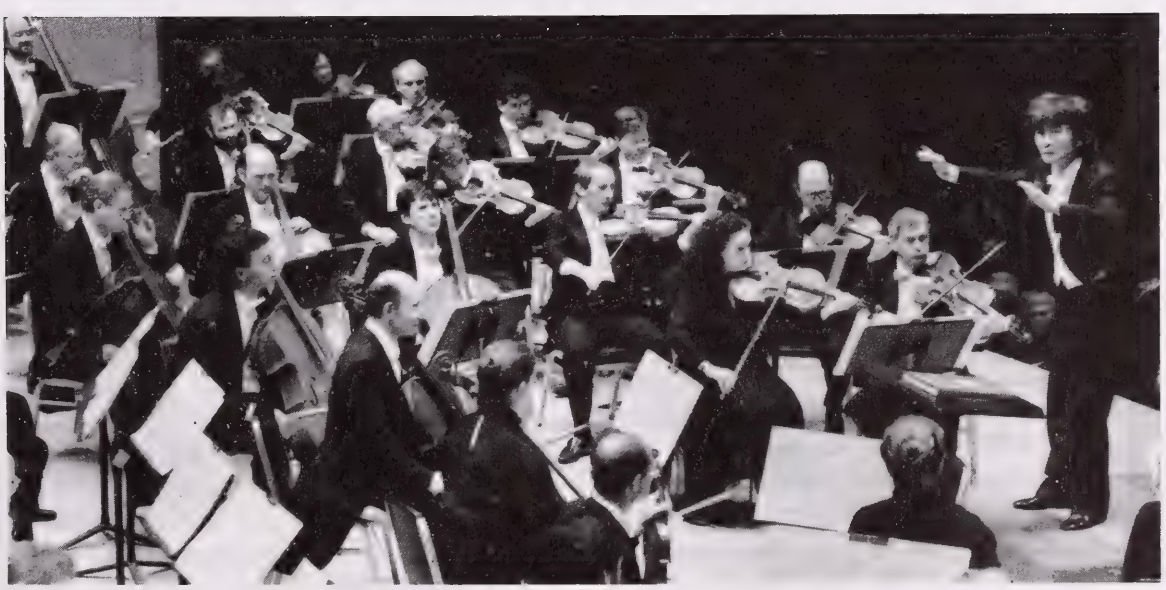
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Berlioz's Letters

by Peter Bloom

Seiji Ozawa and the Boston Symphony Orchestra perform music of Hector Berlioz during the last two weeks of November.

With his frequent and stirring performances of both well-known and lesser-known works of Berlioz, Seiji Ozawa has traversed the field cultivated by his distinguished predecessors at the helm of the Boston Symphony Orchestra and has moved to a plane beyond. Monteux, Koussevitzky, and Munch were all three eminent Berliozians. Munch conducted a "Berlioz Season" in 1953-54, on the 150th anniversary of the composer's birth (featuring *Harold en Italie*, the *Requiem*, *Roméo et Juliette*, *La Damnation de Faust*, and *L'Enfance du Christ*); he accepted the presidency of a Berlioz Society established in Boston in that year; and he directed a special Berlioz Festival at Tanglewood in the summer of 1954. Had he known the work, he would presumably have undertaken to give in Boston Berlioz's recently rediscovered *Messe solennelle*, the youthful work being heard this season that shows occasional sparks of the composer's originality and genius and helps us to know more fully who he was. Would he have gone so far as to take the orchestra on tour to Japan to give eleven concerts *all* of which are all- or nearly-all Berlioz, as Seiji Ozawa will do in December? This represents a commitment to the great French composer that Berliozians worldwide can only find gratifying.

That Berlioz enthusiasm in America found a home in Boston has had some important consequences for professional students of Berlioz's life and work. As readers of this program book are aware, Berlioz wrote an autobiography (*Mémoires de Hector Berlioz*) that is a rich source of information about the composer's family, friends, loves, and inspirations. (Without the *Mémoires*, Steven Ledbetter and I would find it far more difficult to comment on the meaning of much of Berlioz's music!) Berlioz also wrote nearly a thousand concert and book reviews for Parisian newspapers and magazines and published roughly a third of these, sometimes considerably revised, in four books entitled *Voyage musical en Allemagne et en Italie* ("Musical Travels in Germany and Italy," later incorporated into the *Mémoires*); *Les Soirées de l'orchestre* ("Evenings with the Orchestra"), *Les Grotesques de la musique* ("Musical Grotesqueries," or "Droll Tales"), and *A Travers chants* (an untranslatable title which one might render as "Through Fields of Song"). These, too, are broadly instructive of the composer's tastes and talents. Less widely available, though perhaps even more informative, are the roughly 4,000 private letters of the composer that have been preserved and that are now being published in a complete critical edition. (Other partial collections were published many years ago; limited selections are available in English translation.) This is what brings us to Boston, for it is here—more properly across the river in Cambridge—that one of the most important private collectors of Berlioz's autograph letters was a longtime resident.

Assistant to a professor of engineering at Harvard, wife of a chemist at Lever Brothers, and friend of the Boston Symphony, Sara Chaloner Wiswell (Mrs. Henry C.) Fenderson became fascinated by Berlioz on listening to Charles Munch's frequent performances of his music at Symphony Hall. And she became a true devotee on reading Jacques Barzun's monumental biography, *Berlioz and the Romantic Century*, which first appeared from Little Brown, in Boston, in 1950. A thoughtful gift from her husband—the autograph of a letter Berlioz wrote to the woman who inspired his work on *Les Troyens*, Franz Liszt's companion the Princess Caroline Sayn-Wittgenstein—determined Sarah Fenderson to build a larger collection of such letters for herself. She discussed her interest in Berlioz with, among others, Boaz Piller, a bassoonist in the BSO from 1916 to 1952, who was apparently an equally ardent enthusiast. And as her

collection grew, she came to know some of the prime movers of the modern Berlioz revival: not only Mr. Barzun, but Hugh Macdonald (editor of the authoritative collected works, the *New Berlioz Edition*) and David Cairns (translator of the *Mémoires* and author of a radiant new biography of the composer). I was fortunate to know Sarah Fenderson in her later years and to profit from a number of private showings of her collection, which was her pride and joy or, as she used to put it, her "life's work." She died at the Belmont Manor Nursing Home, at age eighty-eight, on June 21, 1989.

Sarah Fenderson's collection consisted of a number of first printed editions of Berlioz's scores and books, several autograph album leaves (one, of the theme of the second movement of the *Symphonie fantastique*, was reproduced in the BSO program book of mid-February 1978, along with four pages of the manuscript of Berlioz's *Mémoires*, which Mrs. Fenderson also owned), and, most importantly, sixty-seven autograph letters addressed variously to family, friends, professional acquaintances, and colleagues. These treasures, by provisions Mrs. Fenderson had carefully made years prior to her death, were donated to the Pierpont Morgan Library in New York City, where they now form a part of a most illustrious permanent collection. Copies of all the letters were made available to the scholars preparing the critical edition of Berlioz's correspondence, published by Flammarion in Paris under the editorship of

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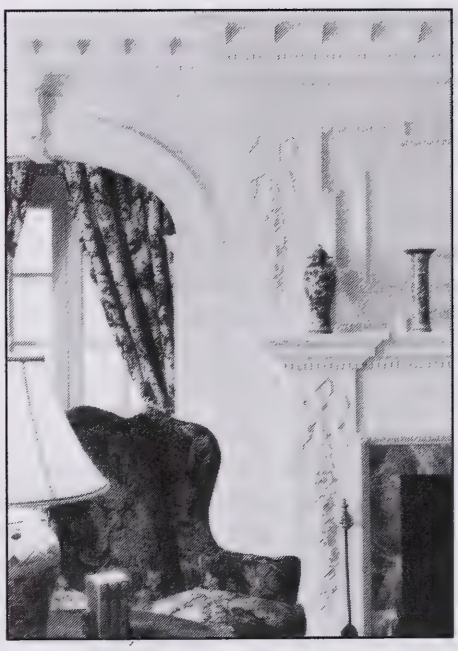
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Pierre Citron, now Professor Emeritus of French Literature at the Sorbonne. Five volumes have so far appeared, taking us from the composer's youth in the early part of the century through the summer of 1859 (after the completion of *Les Troyens*). Three further volumes are in preparation: two will take us to the composer's death in 1869, and a third, a supplement, will include the many letters to have surfaced since the edition began in 1972.

The very first letter of Berlioz's that has been preserved is amusing, but in hindsight one sees how very different its composer's thoughts about music became in a few short years. On March 25, 1819, the sixteen-year-old son of a learned country doctor attempted to peddle to a Parisian music publisher a *potpourri concertant* on Italian melodies for flute, horn, two violins, viola, and bass. He asked in return for his work not a fee, but only several copies of the printed score and parts. The publisher did not bite. Years later Berlioz would denigrate such derivative compositions, of course, would eschew writing this sort of mixed chamber music, and would hesitate to have any work of his published before he had had a chance to direct it himself and to correct possible errors and miscalculations that might tend to sully his reputation.

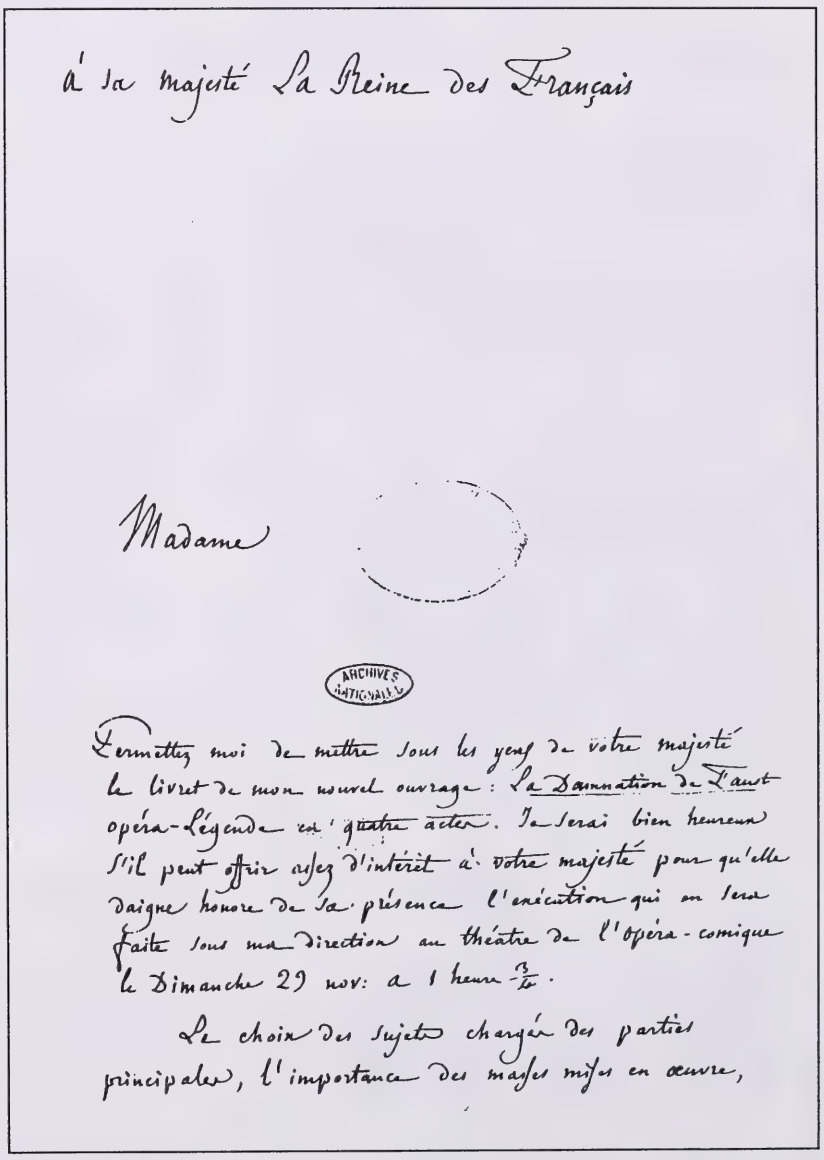
The very last letter to be published, written by the fifty-six-year-old composer from Baden-Baden on August 26, 1859, and addressed to his favorite sister Adèle, is far more indicative of his then state-of-being. Berlioz was about to conduct a concert at this celebrated watering place where he had been a regular summer visitor since 1856, and hoped that his sister would attend. (Over the years members of his family rarely heard Berlioz's concerts and learned almost nothing of his musical personality—a symptom of Berlioz's mixed reception at home.) He was exalted by hearing excerpts from acts I and IV of *Les Troyens* (sadly, the complete opera was never staged during his lifetime); and he was especially thrilled by the singing of Pauline Viardot, the acclaimed singer—also a fine pianist and a composer—who was close to Berlioz at the time and offered him much valuable musical advice.

He closed the letter to his sister by speaking of Marie Récio, whom he had married after the death of Harriet Smithson, the celebrated Irish actress, and unknowing inspiration for the *Symphonie fantastique*, who became Berlioz's first wife after a tumultuous courtship, in 1833. "Marie sends along her warm regards," Berlioz wrote to Adèle; "she, too, is very happy with our charming stay in Baden, with the waters and with the woods, but I can't say with the dancing because, to her great regret, I forced her to miss the last ball: she had wanted to come with me to Carlsruhe where I had to go for three days of rehearsal." The apparently tender affection Berlioz shows for Marie here is worth noting: in his *Mémoires* (of whose existence she may never have known) Berlioz mentions his second wife not at all, except by allusion to her apparently modest talents as a singer. Others who left descriptions of her—among them Richard Wagner, *that* model husband—suggest that she was something of a parsimonious shrew. Yet Marie was Berlioz's faithful companion for nearly twenty-two years. That she managed his financial affairs was something for which the composer might well have been grateful, since his means were often more restrained than his musical conceptions. When she died, of a sudden heart attack, in 1862, he found himself distraught and terribly alone. For an accurate view of Berlioz's second wife, then, a close reading of the letters coupled with a sensitivity to the characteristic role of the nineteenth-century French woman is highly desirable and rather overdue.

One of the letters in the Fenderson collection, dated January 4, 1845, is addressed to the poet of *Les Nuits d'été*, Théophile Gautier, Berlioz's close friend and a fellow journalist for the daily Parisian press. Not for the first time, Berlioz here urges his colleague to publicize the concert Berlioz was going to give two weeks later at the Cirque Olympique, with works by Piccini, Gluck, Beethoven, and himself. "Save half a column of your Monday article to speak of the *magnificence* of the occasion, of the *concert hall*, of the *lighting*, of the *heating*, of the *draperies*, the *carpets*, the *decorative*

shrubbery, the *three hundred fifty* musicians, the second act of *Orphée* [. . .] the excerpts from my *Requiem*, and my new overture *La Tour de Nice* [now known as *Le Corsaire*]; give it your all; speak of an earthquake, and of the *ladies' toilettes* which will be visible *up to the knee* [because of the spacious, graduated seating], etc., etc." Gautier dutifully followed orders and wrote in *La Presse* of the three-hundred-fifty-man "army of General Berlioz" that would begin the new year's concert season with all the brilliance and splendor of which modern music-making was capable. Here we see Berlioz the impresario, "stroking" the press as he would earlier have stroked the players.

Another of Mrs. Fenderson's letters was apparently offered to her by Charles Munch through the intermediacy of Boaz Piller. It is dated September 24, 1866, and addressed to the publisher Gustav Heinze in Leipzig, who was then bringing out the vocal score of Berlioz's arrangement of *Orphée* by Gluck (always one of Berlioz's heroes). At the time Berlioz was directing the rehearsals at the Paris Opéra of Gluck's


à Sa majesté La Reine des Français

Madame

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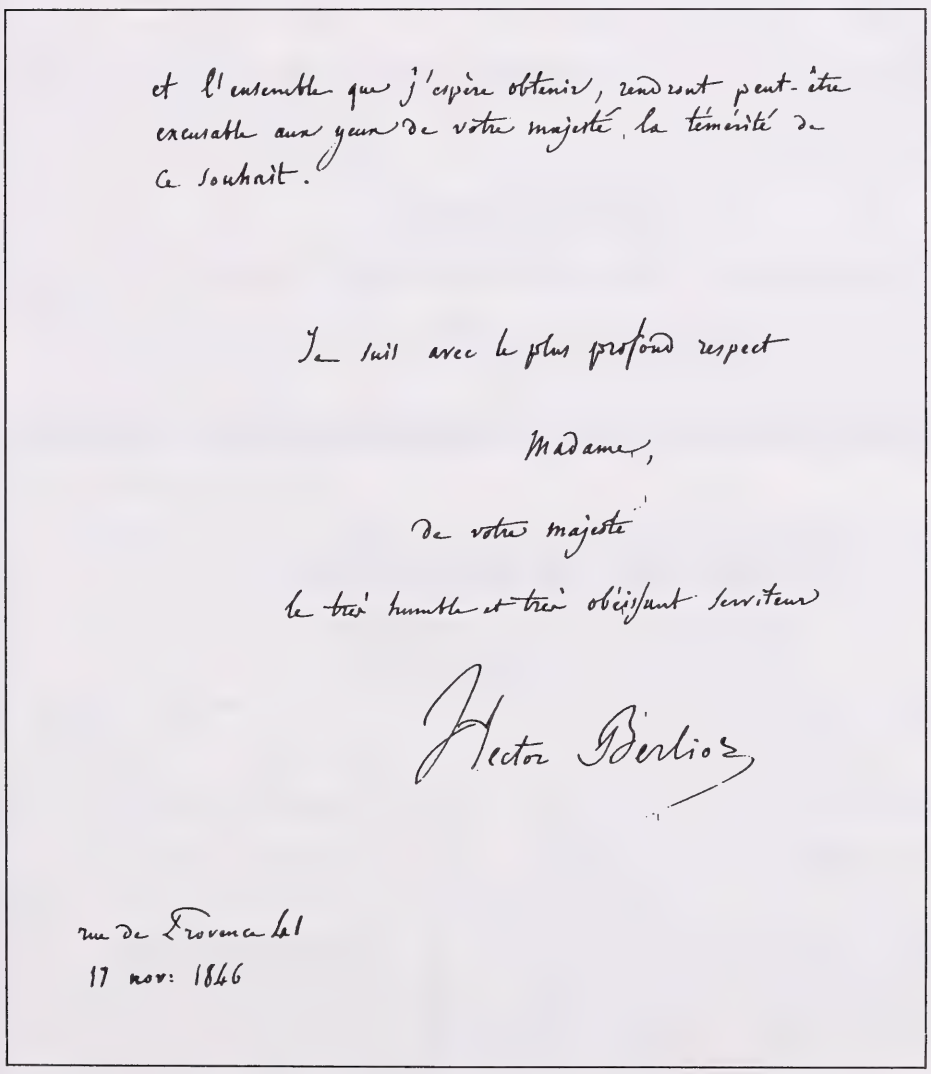
Permettez moi de mettre sous les yeux de votre majesté le livret de mon nouvel ouvrage : La Damnation de Faust opéra-Légende en quatre actes. Je serai bien heureux s'il peut offrir assez d'intérêt à votre majesté pour qu'elle daigne honorer de sa présence l'exécution qui en sera faite sous ma direction au théâtre de l'opéra-comique le Dimanche 29 nov: à 1 heure ½.

Le choix des sujets chargés des parties principales, l'importance des masses mises en œuvre,

Letter of Berlioz, dated 17 November 1846, addressed to "Sa Majesté La Reine des Français" ("Her Majesty the Queen of the French"), Marie-Amélie (de Bourbon-Sicile)—the wife of Louis-Philippe, King of the French (Paris, Archives Nationales, F21 1048)

Alceste: "It is sublime in the *true* dramatic genre, beyond anything imaginable. Gluck is a colossus, a demigod."

Mrs. Fenderson possessed several "business" letters that Berlioz wrote and even signed for Harriet Smithson, who knew little French at the time. It is in a letter to Franz Liszt, written immediately after his marriage, that we read of Miss Smithson, whose theatrical reputation was dimmed by charges of loose morals, as "*vierge, tout ce qu'il y a de plus vierge*"—that is, pure as the driven snow. (Scholarly objectivity requires us to mention, of course, that she was a fine actress.) And Mrs. Fenderson possessed fourteen letters that Berlioz wrote over the years to his brother-in-law, Camille Pal, a judge in Grenoble, who handled many of the composer's financial affairs as they pertained to the properties he had inherited from his father in his home district of the Isère. In one of these, dated November 4, 1865, he expresses dismay at not receiving payment from one of his creditors, for he was counting on investing the pro-


et l'ensemble que j'espère obtenir, rendront peut-être excusable aux yeux de votre majesté, la témérité de ce souhait.

Je suis avec le plus profond respect

Madame,

de votre majesté

le très humble et très obéissant serviteur

Hector Berlioz

rue de Provence 61
17 nov: 1846

Madam, Kindly permit me to submit to Your Majesty's gracious notice the libretto of my new composition: *La Damnation de Faust*, Opéra-Légende in four acts. I will be very pleased if it should be of sufficient interest for Your Majesty to deign to honor by her presence the performance of the work which will take place, under my direction, at the Theater of the Opéra-Comique, on Sunday, 29 November at 1:45 p.m. The excellence of the artists charged with the principal roles, the grandeur of the performing forces, and the cooperation I hope to achieve will perhaps exonerate me in Your Majesty's eyes for the temerity of my solicitation. I am, Madam, with the deepest respect, your Majesty's most humble and obedient servant.

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ceeds and receiving interest as of January 1866. Here and elsewhere, especially in recently published letters to his family, we find Berlioz rather more concerned with monetary matters than we might have imagined the passionate composer of *Roméo et Juliette* to be.

The letters of the famous have over the years accrued enormous value. A one-page letter of Berlioz's, with a signature, is now worth roughly $1,000. For a five-line note of Verdi's, with signature, the Metropolitan Opera is currently asking $6,500 (the Met's gift does admittedly come with a frame). That a single piece of paper can have such worth has not escaped the notice of swindlers, of course, and forgery is an ever-present danger. Mrs. Fenderson did not, alas, escape the trials of such trickery. Sometime in the 1970s she purchased the autograph of a letter dated March 30, 1843. When she sent a copy to the editor of Berlioz's correspondence, Professor Citron, he replied, in absolutely impeccable and convincing English, that the letter was a forgery. (A number of Berlioz forgeries are indeed in circulation.) Mrs. Fenderson thus returned the letter to the dealer from whom she had purchased it and received a refund. She soon had second thoughts, however, and argued the case of the letter's authenticity with a depth of knowledge—of Berlioz's hand and writing materials, as well as of his life and work—every bit the equal of that of the eminent French scholar. In a series of letters, with charts and photocopies, she showed how the script and phraseology of the "forgery" were in fact identical to other contemporary letters of unquestionable authenticity. In that March 30th letter, for example, the writer speaks of traveling in Germany with trunks full of scores and parts "which weigh 500 pounds," adding, "You see that I do not write 'light' music." This is the sort of pun Berlioz was quite apt to make. Still, Professor Citron was not persuaded. The letter does not appear in Berlioz's *Correspondance générale*.

Gustave Flaubert, who had a fleeting personal acquaintance with Berlioz, wrote to his niece Caroline of the *Correspondance inédite*, the first published volume of Berlioz's letters, brought out in Paris by Calmann-Lévy in 1879 and devoured immediately, it seems, by the author of *Madame Bovary* (I quote from Francis Steegmuller's translation, published in 1982):

> Reading Berlioz's *Unpublished Correspondence* has revived me. Read it, I beg you. There's a man for you! and a true artist! What a hatred of mediocrity! What marvelous anger against the vile bourgeois! What scorn for "Them"! It beats Balzac's letters hollow! I'm no longer surprised that we found each other so congenial. Would I had known him better! I'd have *adored* him!

Sarah Fenderson did not "adore" Berlioz. But she admired the breadth of his learning and the conviction of his music. She also admired the pure majesty of his handwriting, of which I give a sample in the facsimile reproduced on pages 16 and 17—this a letter addressed to the Queen, Louis-Philippe's wife, which I was able to locate in the French National Archives (it is noted in Berlioz's published correspondence but its text is not reproduced). It is an invitation to the first performance of *La Damnation de Faust*, which took place on December 6, 1848. The reception of that work was as grotesque as the writing here is graceful. That *The Damnation of Faust* is now considered one of the treasures of the repertory is of course due to the efforts of such modern champions of Berlioz as Seiji Ozawa. But it is also due to the efforts of such individuals as Sarah Fenderson, who not only collected the letters, but knew, with Auden, that "whoever wants to know the nineteenth century music know Berlioz."

—Peter Bloom

Peter Bloom, an editor and member of the advisory panel of the *New Berlioz Edition*, is Professor of Music at Smith College in Northampton, Massachusetts.

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Romeo alone – Melancholy – Distant noise of concert and ball – Grand festivity at the Capulets
Calm night – The Capulets' garden, silent and deserted – The young Capulets, leaving the festivity, pass by singing recollections of the ball – Love scene
Queen Mab, or the Fairy of Dreams (Scherzo)

INTERMISSION

Juliet's funeral procession
Romeo in the tomb of the Capulets: Invocation – Juliet's awakening – Delirious joy – Final agonies and death of the two lovers
Finale: Hasty arrival at the cemetery – Brawl of the Capulets and Montagues – Recitative and Aria of Friar Laurence – Oath of reconciliation

SUSAN GRAHAM, mezzo-soprano
VINSON COLE, tenor
GILLES CACHEMAILLE, bass-baritone
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JOHN OLIVER, conductor

Text and translation begin on page 35.

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Composer's Preface (to the Piano-Vocal Score)

There will doubtless be no mistake about the genre of this work. Even though voices are often used, it is neither a concert opera nor a cantata, but a symphony with choruses.

If there is singing, almost from the beginning, it is to prepare the listener's mind for the dramatic scenes whose feelings and passions are to be expressed by the orchestra. It is also to introduce gradually into the musical development the choral masses, whose too sudden appearance could have damaged the composition's unity. Thus the prologue, where (like in Shakespeare's drama) the chorus exposes the action, is sung by only fourteen voices. Later only the chorus of Capulets (men) is heard offstage; then in the funeral ceremony, the male and female Capulets. At the beginning of the finale the entire chorus of Capulets and Montagues and Friar Laurence appear; and at the end, the three choruses are united.

This last scene of the reconciliation between the two families is the only one falling into the domain of opera or oratorio. It has never been performed on any stage since Shakespeare's time, but it is too beautiful, too musical, and finishes a work of this nature too well for the composer to dream of treating it differently.

If, in the famous garden and cemetery scenes the dialogues of the two lovers, Juliet's asides, and Romeo's passionate outbursts are not sung, if the duos of love and despair are given to the orchestra, the reasons for this are numerous and easy to understand. First, and this reason alone is sufficient, it is a symphony and not an opera. Then, since duets of this nature have been handled vocally a thousand times by the greatest masters, it was wise as well as unusual to attempt another means of expression. It is also because the very sublimity of this love made its depiction so dangerous for the musician that he had to give his imagination a latitude that the positive sense of the sung words would not have left



Hector Berlioz in 1839

him and resort to instrumental language, which is richer, more varied, less fixed, and by its very flow incomparably more powerful in such a case.

The arrangement of this work for piano was done under my supervision. It seems to me as faithful as an intelligent translation can be. In addition it is free of the rather grave faults and errors that mar all copies of the full score distributed to the public so far, several of which were reproduced in the original orchestral parts. Only the new edition published in 1857 by Brandus and Co. in Paris is correct, and it is from this that the present piano-vocal score was transcribed.

Hector BERLIOZ

Some Brief Notes on the Music

In the "Composer's Preface" reprinted here, Berlioz alludes to something he expected his audience to know, and which he expected them to hear in his music. In his musical depiction of the lovers' final agonies in the tomb of the Capulets, Berlioz takes his cue from the eighteenth-century English actor and producer David Garrick's rewriting of Shakespeare in which Juliet awakens before Romeo dies. Thus the composer is able to depict the pair's final moments in a musical exchange with Romeo represented by the lower strings and Juliet by the clarinet. Near the end of the movement we also get a frenzied reminiscence of the Love Scene's main theme. In fact, Berlioz once suggested that the Tomb Scene be omitted entirely from performances of his work where the audience was unfamiliar with Garrick's version of the play. Nor does Shakespeare's text include a funeral procession for Juliet, which was likely suggested to Berlioz by stage directions in published texts of the time.

Audiences might keep in mind, too, that an important aspect of Berlioz's overall architecture in this score is typical of his musical construction in other works, in that several themes destined to figure in key moments of *Roméo et Juliette* are introduced early on (a technique familiar in Berlioz's works from the *Symphonie fantastique*, with its *idée fixe*). Thus the furiously rushing theme for strings that opens the whole work, representing the combat between the Montagues and Capulets, recurs in the choral passage of the last movement that finds members of the two families arguing over the lovers' bodies (beginning with the words "*Mais notre sang rougit leur glaive!*"—"But our blood is on their swords!"). And, at the appropriate moments in the choral recitatives of the Prologue, the orchestra introduces themes to be heard in the Festivity at the Capulets (following the Prologue passage beginning "*Le bruit des instruments...*"—"The din of instruments..."); Romeo Alone (at "*Hélas!—et Roméo soupire...*"—"Alas!, sighs Romeo"); and the Love Scene (at "*Roméo...se découvre à Juliette...*"—"Romeo... reveals himself to Juliet..."). In fact, Berlioz added these thematic foreshadowings in the choral recitatives more than six years after the Paris premiere, for an April 1846 performance in Prague. Also at that time Berlioz decided to *omit* a second scene-setting Prologue that originally preceded Juliet's funeral procession.

One particularly noteworthy musical event occurs during the Festivity at the Capulets, where we get a splendid example of what the composer labels in his score as the "*Réunion des deux Thèmes*," the signature "combining of two themes" so typical of his works. At the climax of this movement, the long-breathed oboe theme representing Romeo just before the start of the Capulets' festivity—now heard in extended note-values in the woodwinds and brass—blossoms over the din of the party in a passage representing not just one of Berlioz's most recognizable moments, but one of his greatest musical achievements.

—Marc Mandel

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Hector Berlioz
Roméo et Juliette, Dramatic Symphony, Opus 17



Louis-Hector Berlioz was born in La Côte Saint-André, Isère, France, on December 11, 1803, and died in Paris on March 8, 1869. He composed his "dramatic symphony" Romeo and Juliet, *with a text by Emile Deschamps after Shakespeare, over a period of several years, completing the score on September 8, 1839, and conducting the first performance on November 24, 1839, in the auditorium of the Paris Conservatoire, with soloists Emily Widemann, Alexis Dupont, and Louis Alizard. The score is dedicated to Niccolò Paganini. Theodore Thomas, who brought much of Berlioz's music to the United States, gave the first American performance of any portion of* Roméo et Juliette *on December 3, 1864, in New York, when he led the Festivity at the Capulets and Love Scene. He conducted Part I with the Brooklyn Philharmonic at the Brooklyn Academy of Music on January 1, 1867. The last half was given by Carl Bergmann and the New York Philharmonic on April 20, 1867. The first complete performance in this country was given by Theodore Thomas at the Cincinnati May Festival on May 17, 1878, with soloists Annie-Louise Cary, Charles Adams, and Franz Rennerts.*

The Boston Symphony Orchestra first played portions of this music in February 1888, when Wilhelm Gericke led the orchestral excerpts Festivity at the Capulets, Love Scene, and Queen Mab Scherzo. The BSO's most recent performance of music from Roméo et Juliette*—these same movements, plus Romeo at the Tomb of the Capulets—was given by John Eliot Gardiner on July 23, 1993, at Tanglewood. Charles Munch led the BSO's first complete performances on February 20 and 21, 1953, with contralto Margaret Ruggero, tenor Leslie Chabay, and bass Yi-Kwei Sze with the Harvard Glee Club and Radcliffe Choral Society. Munch also led the first Tanglewood performance, on August 7, 1953, with Jennie Tourel, John McCollum, Nicola Moscona, and the Berkshire Festival Chorus. Later Munch performances featured Mary Davenport, McCollum, and Yi-Kwei Sze; Beatrice Krebs, McCollum, and Moscona; Rosalind Elias, Cesare Valletti, and Giorgio Tozzi; Florence Kopleff, McCollum, and Donald Gramm; and Rosalind Elias, Jerold Siena, and Gramm. William Steinberg led performances in Boston and New York in March 1972 with Joanna Simon, Kenneth Riegel, Ara Berberian, and the New England Conservatory Chorus, Lorna Cooke deVaron, conductor. The most recent BSO performances were given by Seiji Ozawa in Boston and New York in October 1975, with Julia Hamari, Jean Dupouy, José van Dam, and the New England Conservatory Chorus; and the following summer at Tanglewood, on August 21, 1976, with Jan de Gaetani, Dupouy, Paul Plishka, and the New England Conservatory Chorus. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, ophicleide (replaced in modern performances by tuba), four timpani (requiring two players), bass drum, cymbals, antique cymbals in F and B-flat, two tambourines, a minimum of two and a maximum of ten harps, and strings. In addition there are contralto, tenor, and bass soloists (the last of these in the role of Friar Laurence). A small chorus of thirteen or fourteen voices sings the Prologue and in the finale, and the choruses of Montagues and Capulets sing in the second portion of the work.*

As a young student of composition in Paris, Berlioz's enthusiasm was kindled by a series of new literary and musical experiences, each of which had something to do with the music he was to write, either in style or choice of subject matter. Already he had developed a great enthusiasm for Virgil; eventually this culminated in his opera

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The Trojans. But classical antiquity had long been part of the aesthetic background of educated Frenchmen. What arrived in the 1820s was a series of utterly new experiences that affected many young, forward-looking artists in Paris, Berlioz more than most. The great new influences were Shakespeare and Beethoven.

To begin with, Berlioz was simply bowled over by performances of *Hamlet* and of *Romeo and Juliet* as performed by a touring English company. Before its arrival, the French had generally accepted Voltaire's strictures on Shakespearean drama, remaining faithful to a classical tradition that had long since become stodgy in the extreme. The production opened many eyes—including the composer's. (The fact that he was equally affected by the actress playing Ophelia and Juliet—Harriet Smithson, who was eventually to become his wife—only added spice to his excitement.) Shakespeare provided specific literary models for Berlioz's *Romeo and Juliet* and his *Beatrice and Benedick* (based on *Much Ado About Nothing*). But even more, the Bard affected the composer's entire aesthetic by suggesting ways of bringing together highly varied materials into a unified work of art. Just as Shakespeare combined prose and verse, high comedy and low, or even comedy with tragedy in a single work, Berlioz realized that he need not restrict himself to "pure" musical forms, but could mix elements from many different kinds of works. In its final, full form, his *Romeo and Juliet* is just such a "Shakespearean" work, with elements symphonic and theatrical, vocal and orchestral, dramatic and contemplative—all mixed with a master's brush from a unique palette.

But *Romeo and Juliet* was also a response to Berlioz's discovery of Beethoven—far freer than his two earlier symphonies (the *Fantastique* and *Harold in Italy*) had been, but originally cast in a Beethovenian mold nonetheless. We cannot fully reconstruct the work's earliest stages, which go back far before its premiere in 1839. Berlioz thought of it, first of all, as a symphony based on selected incidents in Shakespeare, with a choral finale. But as he worked, he kept adding bits here and there to refer to



Harriet Smithson, c.1827

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portions of the play that wouldn't fit in his symphonic framework. Eventually he stopped even trying to make it a purely Beethovenian work and frankly accepted that it would consist of various sections freely strung together (though with an over-arching sense of shape, to be determined). And, as he finally wrote (with light sarcasm) in the preface to the score, "There can be no mistaking the genre of this work." But he felt compelled, then, to describe the genre in full enough detail to present the work as he intended it to be understood.

> Even though voices are often used, it is neither a concert opera nor a cantata, but a symphony with choruses.
>
> If there is singing, almost from the beginning, it is to prepare the listener's mind for the dramatic scenes whose feelings and passions are to be expressed by the orchestra.

This remarkable statement offers a clue to the work as a whole. Berlioz considered the orchestral movements to be the expressive heart of the score, the place in which music was allowed free rein for full emotional expression, the context for this emotion having been set by the recitatives or choruses that outlined enough of the story to orient the listener.

Though Berlioz worked on *Romeo and Juliet* for a period of years, he might never

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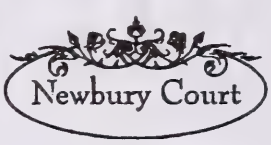
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have finished it but for the wonderfully generous support of an unlikely patron, the brilliant violin virtuoso Niccolò Paganini. In January 1834, Paganini had commissioned a viola concerto from Berlioz; the two musicians worked out a plan for an unusual composition for chorus, orchestra, and solo viola, to be called *The Last Moments of Mary, Queen of Scots*. Over the course of a few months, this mutated into an entirely different kind of piece—a symphony for viola and orchestra entitled *Harold in Italy*, inspired by Byron's *Childe Harold*. Even as he was composing it, Berlioz worried that his score would not be brilliant enough to serve as a showcase for the virtuoso soloist. According to Berlioz's memoirs, Paganini did indeed find, upon looking at the first movement, that there was insufficient chance to show off his virtuosity and refused to play the piece. He left Paris soon after, not returning for several years. *Harold in Italy* received its first performance in November 1834, with Paganini far away. Four years later, Paganini was back in Paris and attended a concert on December 16 to hear the piece he had commissioned. At the end, Paganini led the composer before the audi-

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PROGRAMME DE LA SYMPHONIE.

N. 1.
- Introduction instrumentale : Combats, tumulte. Intervention du Prince.
- 1er PROLOGUE (Petit-Chœur.)
- Air de Contralto.
- *Suite du Prologue.*
- Scherzino vocal pour tenor solo, avec chœur.
- *Fin du Prologue.*

N. 2.
- Roméo seul. — Bruit lointain de bal et de concert. Grande fête chez Capulet.
- Andante et Allegro (orchestre seul).

N. 3.
- Le jardin de Capulet silencieux et désert.
- Les jeunes Capulets, sortant de la fête, passent en chantant des réminiscences de la musique du bal (chœur et orchestre).
- Juliette sur le balcon et Roméo dans l'ombre. Adagio (orchestre seul).

N. 4.
- La reine Mab, ou la fée des Songes.
- Scherzo (orchestre seul).

N. 5.
- 2me PROLOGUE (petit chœur).
- Convoi funèbre de Juliette (chœur et orchestre.)
- *Marche fuguée, alternativement instrumentale et vocale.*

N. 6.
- Roméo au tombeau des Capulets.
- Réveil de Juliette (orchestre seul).

N. 7.
- FINAL chanté par toutes les voix des deux grands chœurs et du petit chœur, et le Père Laurence.
- Double chœur des Montagus et des Capulets.
- Récitatif, récit mesuré et air du Père Laurence.
- Rixe des Capulets et des Montagus dans le cimetière; double chœur.
- Invocation du Père Laurence.
- Serment de réconciliation; triple chœur.

Contralto solo du Prologue	Mme WIDEMAN.	101 VOIX.
Tenor solo du Prologue	M. A. DUPONT.	
Le Père Laurence	M. ALIZARD.	
Le chœur du Prologue	12 Voix.	
Le chœur des Capulets	42 Voix	
Le chœur des Montagus	44 Voix.	
Orchestre	100 INSTRUMENTS.	

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Maître de chant : Mr DIETSCH.

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ence, fell to his knees, kissed his hand, and declared him to be the successor of Beethoven. Two days later, Paganini's son delivered "a letter that requires no response." It contained a bank draft for 20,000 francs and a note from Paganini opening with the words, "Beethoven having left us, only Berlioz can make him come alive again."

It was this totally unexpected gift from the man who had originally rejected the work he had commissioned that allowed Berlioz to give up his dreary round of daily concert reviewing and concentrate on finally completing his long-delayed *Romeo and Juliet*, which, naturally enough, bears a dedication to the great virtuoso violinist. The concert—featuring nearly two hundred performers, with orchestra, three choral groups, and three soloists—was well prepared and made for a triumphant first performance on Sunday, November 24, 1839. So successful was it, indeed, that Berlioz scheduled a repetition the following Sunday, and another two weeks after that. The performances were among the great successes of Berlioz's life, both artistically and financially. Paganini, however, was never to hear the score that his generosity had brought into existence.

Though the later nineteenth-century editors of Berlioz's works tried to shape *Romeo*

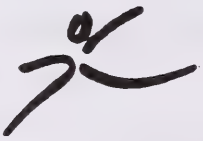
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and Juliet into a four-movement symphony, he himself specifically cast it in seven sections, as reflected in the following list of its subdivisions:

1. Introduction
 - Combats, Tumult, Intervention of the Prince (orchestra alone)
 - Prologue (prologue chorus)
 - Strophes (contralto aria)
 - Continuation of the Prologue
 - Recitative and Scherzetto (tenor, with chorus)
 - Conclusion of the Prologue
2. Capulet's House
 - Romeo Alone: Sadness; Distant Sounds of Ball and Concert
 - Great Festivity at Capulet's House (Andante and Allegro, for orchestra alone)
3. Balcony Scene
 - Serene Night: Capulet's Garden, Silent and Deserted
 - Love Scene: Juliet on the Balcony; Romeo in the Shadows (orchestra alone)
4. Queen Mab Scherzo
5. Funeral Cortège
 - Funeral Procession for Juliet: Fugal March (chorus of Capulets and orchestra)
6. Tomb Scene
 - Romeo at the Capulets' Tomb
 - Invocation
 - Awakening of Juliet
 - Delirious joy, despair, last anguish and death of the two lovers (orchestra alone)
7. Finale
 - Finale for two choruses, prologue chorus, and Friar Laurence:
 - The Crowd Rushes to the Cemetery
 - Recitative, Statement, and Aria of Friar Laurence
 - Quarrel of Capulets and Montagues in the Cemetery
 - Invocation of Friar Laurence
 - Oath of Reconciliation (all three choruses)

No score from the first half of the nineteenth century displays more clearly than the great orchestral movements from Berlioz's *Romeo and Juliet* the expressive range won by the romantic era for purely instrumental music. The flexible treatment of musical ideas, the harmonic richness, the delicate colors of the orchestration—including evocations of two non-existent singers in the great love music (Romeo from the lower winds and strings, Juliet from the upper instruments) in passionate duet: these extraordinary passages represent not only Berlioz's most splendid musical achievement of the 1830s, but also one of the signal accomplishments of all romantic music, an inspiration and influence on all who followed him, including specifically and especially Liszt and Wagner.

—Steven Ledbetter

Text and translation begin on page 35.

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Hector Berlioz, **Roméo et Juliette**
Text by Emile Deschamps, English translation by Jacques Barzun.

INTRODUCTION: Combats—Tumult—Intervention of the Prince
(Orchestra)

PROLOGUE

■ RECITATIVES

CHORUS

D'anciennes haines endormies	An ancient feud, long abated,
Ont surgi comme de l'enfer:	Has once again burst forth as if from hell:
Capulets, Montagus, deux maisons ennemies	Capulets, Montagues, two warring houses
Dans Vérone ont croisé le fer.	In Verona have come to blows.
Pourtant de ces sanglants désordres	Now the Prince has called a halt
Le Prince a réprimé le cours,	To these bloody encounters
En menaçant de mort ceux qui malgré ses ordres	By threatening with death
Aux justices du glaive auraient encore recours.	Whoever seeks justice with the sword.
Dans ces instants de calme une fête est donnée	In the lull of arms
Par le vieux chef des Capulets.	Old Capulet gives a ball.

CONTRALTO SOLO

Le jeune Roméo, plaignant sa destinée	Young Romeo, bemoaning his fate,
Vient tristement errer à l'entour du palais	Comes to the palace gates,
Car il aime d'amour Juliette, la fille,	For love of Juliet, the daughter
Des ennemis de sa famille.	Of his family's foes.

CHORUS

Le bruit des instruments, les chants mélodieux	The din of instruments, the lilting tunes
Partent des salons où l'or brille,	Wafted from gilded halls
Excitant et la danse et les éclats joyeux,	Spur to gaiety and dance.
La fête est terminée, et, quand tout bruit expire,	Now the ball is over, noises stilled,
Sous les arcades on entend	And one hears beneath the archways
Les danseurs fatigués s'éloigner en chantant.	Retreating guests faintly singing.
Hélas!—et Roméo soupire,	But Romeo sighs: 'Alas!'
Car il a dû quitter Juliette.	For he has had to leave his Juliet.
Soudain,	Suddenly,
Pour respirer encore cet air qu'elle respire,	That he may breathe the air she still is breathing,
Il franchit les murs du jardin.	He overleaps the garden wall,
Déjà sur son balcon, la blanche Juliette	While on her balcony, the white-clad Juliet
Paraît et, se croyant seule jusqu'au jour,	Appears and, thinking herself alone till dawn,
Confie à la nuit son amour.	Confides her love to the night.
Roméo, palpitant d'une joie inquiète,	Romeo, stirred by uneasy joy,
Se découvre à Juliette	Discovers himself to Juliet,
Et de son coeur les feux éclatent à leur tour.	And in his heart also the fires of passion burn.

Please turn the page quietly.

■ STROPHES

CONTRALTO SOLO

Premiers transports que nul n'oublie!
Premiers aveux, premiers serments de deux amants,
Sous les étoiles d'Italie;
Dans cet air chaud et sans zéphirs,
Que l'oranger au loin parfume,
Où se consume le rossignol en longs soupirs,
Quel art, dans sa langue choisie,
Rendrait vos célestes appas?
Premier amour, n'êtes vous pas
Plus haut que toute poésie?
Ou ne seriez-vous point dans notre exil mortel,
Cette poésie elle-même,
Dont Shakespeare lui seul eut le secret suprême
Et qu'il remporta dans le ciel.

Heureux enfants, aux coeurs de flamme,
Liés d'amour par le hasard d'un seul regard,
Vivant tous deux d'une seule âme,
Cachez-le bien sous l'ombre en fleurs,
Ce feu divin qui vous embrase,
Si pure extase que ses paroles sont des pleurs!
Quel roi, de vos chastes délires
Croirait égaler les transports?
Heureux enfants! et quels trésors
Payeraient un seul de vos sourires?
Ah! savourez longtemps cette coupe de miel
Plus suave que les calices

Où les anges de Dieu, jaloux de vos délices,
Puisent le bonheur dans le ciel!

First joys of love that none forgets,
First vows and promises of youthful lovers,

Beneath Italian skies;
In that warm, motionless air,
Fragrant with orange blossoms
And filled with the voice of the nightingale;
What human art, however skilled,
Could render your magic spell?
Is not first love
Beyond all poetry,
Unless it be that very poetry

Of which, among us castaways on earth,
Shakespeare alone had the secret,

And took with him to heaven.

Blessed children with hearts on fire,
Bound in love by the chance of a single glance,
Possessing but a single soul—
Be sure to hide under the flowered shade
The sacred flame that now consumes you,
The pure ecstasy whose words are tears!

What king commands the bliss
Of your chaste madness, blessed children?
What treasures
Could pay for the least of your smiles?
Ah! Make the cup of honey last,

Sweeter than the cups from which the angels of God,
Jealous of your gladness,

Drain happiness in heaven.

■ RECITATIVE AND SCHERZETTO

CHORAL RECITATIVE

Bientôt de Roméo la pâle rêverie
Met tous ses amis en gaieté:

But soon Romeo's pale dreaminess
Makes all his friends deride him.

TENOR SOLO

'Mon cher,' dit l'élégant Mercutio, 'Je parie
Que la reine Mab t'aura visité.'

'Dear chap,' says the deft Mercutio, 'I'll swear
That Queen Mab paid you a call.'

TENOR SOLO AND SMALL CHORUS

Mab! la messagère fluette et légère!
Elle a pour char une coque de noix
Que l'écureuil a façonnée;
Les doigts de l'araignée

Mab! The flighty, lightsome fairy,
Whose chariot is an empty hazel-nut,
Made by the joiner squirrel,
And whose harness was fashioned

Ont filé ses harnois.
Durant les nuits, la fée en ce mince équipage
Galope follement dans le cerveau d'un page,
Qui rêve espiègle tour
Ou molle sérénade
Au clair de lune sous la tour.
En poursuivant sa promenade,
La petite reine s'abat
Sur le col bronzé d'un soldat.
Il rêve canonades et vives estocades,

Le tambour, la trompette.
Il s'éveille, et d'abord
Jure et prie en jurant toujours,
Puis se rendort
Et ronfle avec ses camarades.
C'est Mab, c'est Mab qui faisait tout ce bacchanal,
C'est elle encor qui dans un rêve habille
La jeune fille
Et la ramène au bal.
Mais le coq chante, le jour brille,
Mab fuit comme un éclair
Dans l'air.

By the spider's fingers.
Now in this state she gallops

Night by night within a page's brain:

He dreams of some malicious joke
Or tender serenade
By moonlight in the tower's shade.
Pursuing her promenade,
The little queen next falls
On the swarthy soldier's neck,
And then he dreams of breaches, ambuscadoes,
Of drums and trumpetings.
He awakes and starts to swear
Then prays and swears some more
Then back to sleep
And snores again with his platoon.
It's Mab, it's Mab that caused this roistering.
It's she again who in a dream
Dresses the damsel
And takes her to the ball.
But the cock crows, and dawn brightens,
And away like a bolt, Mab flashes
In the sky.

SMALL CHORUS
Bientôt la mort est souveraine.
Capulets, Montagus, domptés par les douleurs,
Se rapprochent enfin pour abjurer la haine
Qui fit verser tant de sang et de pleurs.

But shortly Death conquers all.
Capulets and Montagues, overcome by grief,
Make friends at last, forgetting the hateful cause
Of so much blood and bitter tears.

■ Romeo alone—His sadness—Concert and ball—Grand festivity at the Capulets
(Orchestra)

■ Calm night—The Capulets' garden, silent and deserted—Love scene

CHORUS
Ohé! Capulets—bonsoir, bonsoir!
Cavaliers, au revoir!
Ah! Quelle nuit, quel festin!
Bal divin!
Que de folles paroles!
Belles Véronaises
Sous les grands mélèzes,
Allez rêver de bal et d'amour,
Jusqu'au jour!
Tra la, la la la la, la le ra la!

Ho ho! Capulets, good-night all!
Gentlemen, farewell!
Ah! what a night, and what
A glorious ball!
What mad, enchanting talk!
Oh, girls of Verona,
Can't you go now and dream of love
Under the evergreens till dawn?
Till dawn,
Tra la, la la la la . . .

■ Queen Mab, or the Fairy of Dreams (Scherzo)
(Orchestra)

■ Juliet's funeral procession
(Orchestra and Chorus)

CHORUS OF CAPULETS

Jetez des fleurs pour la vierge expirée!	Strew flowers for the maiden we have lost!
Jetez des fleurs!	Strew on her flowers!
Jusqu'au tombeau jetez des fleurs!	As far as the grave, follow the maiden we have lost,
Et suivez au tombeau notre soeur adorée!	Follow to the grave the sister we adored.
Oh!	Oh!

■ Romeo in the tomb of the Capulets: Invocation–Juliet's awakening–Delirious joy–Final agonies and death of the two lovers
(Orchestra)

■ FINALE: Hasty arrival at the cemetery–Brawl of the Capulets and Montagues–Recitative and Aria of Friar Laurence–Oath of reconciliation
(Bass and Two Choruses)

CHORUS OF CAPULETS

Quoi! Roméo de retour!	What! Romeo has come back?
Roméo! Roméo!	Romeo! Romeo!

CHORUS OF MONTAGUES

Pour Juliette il s'enferme au tombeau	For Juliet's sake, he has shut himself in the vault
Des Capulets que sa famille abhorre!	Of those whom his kindred abhor.

CAPULETS

Des Montagus ont brisé le tombeau	The Montagues have defiled
De Juliette expirée à l'aurore!	The tomb where Juliet lies dead!
Ah! malédiction sur eux! Juliette!	Juliet! Ah! let them be accursed
Ciel!	In the name of Heaven!



MONTAGUES

Ah! malédiction sur eux! Roméo!
Ciel!

Romeo! Ah! let them be accursed
In the name of Heaven!

MONTAGUES AND CAPULETS

Morts tous les deux!
Et leur sang fume encore!
Quel mystère! Ah! quel mystère affreux!

Both of them, dead!
Their blood still reeking!
How strange! Oh! what a dreadful mystery!

FRIAR LAURENCE

Je vais dévoiler le mystère.
Ce cadavre, c'était l'époux de Juliette.

Voyez-vous ce corps étendu sur la terre?
C'était le femme, hélas! de Romeo.
C'est moi qui les ai mariés.

I can explain the mystery.
This youth lying dead was husband to Juliet.

Do you see this maiden frozen in death?
She was the wife of Romeo:
I married them.

MONTAGUES AND CAPULETS

Mariés!

Married!

FRIAR LAURENCE

Oui, je dois l'avouer, j'y voyais le gage salutaire
D'une amitié future entre vos deux maisons.

Yes, I confess it, I saw in it the promise

Of friendship between your houses.

MONTAGUES AND CAPULETS

Amis des { Capulets, / Montagus, } nous!
Nous les maudissons.

We, be friends, with { Capulets– / Montagues– }
We hate them!

FRIAR LAURENCE

Mais vous avez repris la guerre de famille.
Pour fuire un autre hymen,
La malheureuse fille
Au désespoir vint me trouver.
'Vous seul,' s'écria-t-elle,
'Auriez pu me sauver!
Je n'ai plus qu'à mourir.'
Dans ce péril extrême
Je lui fis prendre, afin de conjurer le sort,
Un breuvage qui le soir même
Lui prêta le pâleur et le froid de la mort.

You had revived the ancient feud;

So, to avoid an unwelcome marriage,
The unhappy girl
In her despair came to me,
Saying: 'You alone
Could save me,
If not, I can only die.'
In that extreme distress,
And to avert her fate,

I gave her a sleeping potion:
Which lent her the pallor and coldness of death.

MONTAGUES AND CAPULETS

Un breuvage!

A potion!

FRIAR LAURENCE

Et je venais sans crainte
Ici la secourir;
Mais Roméo, trompé
Dans la funèbre enceinte,
M'avait devancé pour mourir

Fearing nothing, I was returning here
To release her;
But Romeo, deceived
In the funereal gloom,
Forestalled me, to die

Please turn the page quietly.

Sur le corps de sa bien-aimée;
Et presqu'à son réveil,
Juliette informée de cette mort qu'il porte,
En son sein dévasté, du fer de Roméo
S'était contre elle armée,
Et passait dans l'éternité
Quand j'ai paru.
Voilà toute la vérité!

On the body of his beloved.
Near awaking,
Juliet, discovering he was given over
To death,
Turned his sword against herself,
And joined him in eternity
As I came on the scene.
And that is all the truth.

MONTAGUES AND CAPULETS
Mariés!

They were wed!

FRIAR LAURENCE
Pauvres enfants que je pleure,
Tombés ensemble avant l'heure,
Sur votre sombre demeure
Viendra pleurer, viendra pleurer l'avenir.
Grande par vous dans l'histoire
Vérone un jour, sans y croire,
Aura sa peine et sa gloire
Dans votre seul souvenir.
Où sont-ils maintenant
Ces ennémis farouches,
Capulets, Montagus?
Venez, voyez, touchez!
La haine dans vos coeurs, l'injure dans vos bouches,
De ces pâles amants, barbares, approchez!
Dieu vous punit dans vos tendresses.
Ses châtiments, ses foudres vengeresses.
Ont le secret de nos terreurs.
Entendez-vous sa voix qui tonne:
'Pour que là-haut ma vengeance pardonne.
Oubliez, oubliez vos propres fureurs!'

Poor children for whom I weep,
Cut down together before their day,
On your dark abode
Posterity will weep;
And in history,
Though unbelieving,
Verona will live
Thanks to your memory alone.
Where are they now,
Those fierce enemies–
Capulets, Montagues,
Come, see, make sure!
With hatred in your hearts, defiance on your tongue,
Come close, barbarians, to these lovers in death:
God smites your bleeding hearts;
His lordly vengeance and punishment
Knows all our secret fears.
Hear ye His thundering voice:
'That you may be pardoned from on high,
Give up, give up your own avenging fury.'

MONTAGUES AND CAPULETS
Mais notre sang rougit leur glaive,
Le nôtre aussi contre eux s'élève.

But our blood is on their swords!
Our blood boils up against them!

CAPULETS
Ils ont tué Tybalt! Et Pâris donc!

They killed our Tybalt, and Paris too!

MONTAGUES
Qui tua Mercutio? Et Benvolio?

Who killed Mercutio and our Benvolio?

BOTH TOGETHER
Perfides, point de paix! Non, non, non!
Non, lâches, point de trêve! Non, non, non!

Traitors! No truce! Never, no! No!
Cowards! No truce! Never, no! No!

FRAIR LAURENCE
Silence, malheureux!
Pouvez-vous sans remords,

Be still, you wretched men!
How can you, shamelessly,

Devant un tel amour étaler tant de haine?
Faut-il que votre rage en ces lieux se déchaine,
Rallumée aux flambeaux des morts?
Grand Dieu, qui vois au fond de l'âme,
Tu sais si mes voeux étaient purs;
Grand Dieu, d'un rayon de ta flamme,
Touche ces coeurs sombres et durs,
Et que ton souffle tutélaire,
A ma voix sur eux se levant,

Chasse et dissipe leur colère
Comme la paille au gré du vent.

CAPULETS
O Roméo! jeune astre éteint,
Dans ces moments suprêmes,
Les Capulets sont prêts eux-mêmes
A s'attendrir sur ton destin.

MONTAGUES
O Juliette! douce fleur,
Dans ces moments suprêmes,
Les Montagus sont prêts eux-mêmes
A s'attendrir sur ton destin.

BOTH TOGETHER
Dieu, quel prodige étrange!
Plus d'horreur, plus de fiel,
Mais des larmes du Ciel!
Toute notre âme change.

FRIAR LAURENCE
Jurez donc par l'auguste symbole,
Sur le corps de la fille et sur le corps du fils.
Par ce bois douloureux qui console,
Jurez tous, jurez par le saint crucifix,
De sceller entre vous une chaîne éternelle
De tendre charité, d'amitié fraternelle.
Et Dieu, Dieu qui tient en main le futur jugement,
Au livre du pardon inscrira ce serment.

In front of such a love display such hate?

How can you vent your rage in such a spot,

And feed it on the spoils of death?
Dear God, who seest in our souls,
Thou knowest my intent was pure;
Dear God, send Thou a ray of light
Into these dark and hardened hearts.
Let Thy paternal love,
Summoned by my prayer, descend on them.
Sweeping anger from their hearts
Like straw before the wind.

Romeo! young blighted star,
In such a time as this,
The Capulets themselves
Do grieve about your fate.

O Juliet! tender flower,
In such a time as this,
The Montagues themselves
Do grieve about your fate.

God! A miracle is wrought!
Our fear is gone, we feel no hate,
But only tears from Heaven
And our souls transformed.

Then swear by the sacred symbol
By the daughter's body, by the body of the son.
By the painful Cross which is balm,
Swear ye, swear ye all by the Cross,
To bind yourselves with an eternal bond

Of mutual love and charity.
And God whose hand shall judge us yet

Will mark this oath upon forgiveness' scroll.

FRIAR LAURENCE. MONTAGUES AND CAPULETS
Nous juron par l'auguste symbole . . .
Par ce bois douloureux qui console,
Vous jurez / Nous jurons } tous d'éteindre enfin
Tous { vos / nos } ressentiments:
Amis, amis, pour toujours!

We swear by the sacred symbol . . .
By the painful Cross which is balm,
You / We } swear to banish forever
All { your / our } ancestral hate,
Friends now and forever!

More . . .

Hugh Macdonald, general editor of the new Berlioz critical edition, has written a superbly balanced, enthusiastic, compact introduction to the life and works of the composer for the Master Musicians series, entitled simply *Berlioz* (Dent). For a well-informed brief introduction, the excellent Berlioz article in The New Grove is the place to start; it is also by Hugh Macdonald and has been reprinted in *The New Grove Early Romantic Masters 2* (Norton paperback), along with the articles on Weber and Mendelssohn. The series of helpful BBC Music Guides includes a short volume on *Berlioz Orchestral Works*, likewise by Macdonald (University of Washington paperback). The recent biography by D. Kern Holoman, also entitled *Berlioz* and somewhat larger in scope than Macdonald's book of the same name, is equally highly recommended (Harvard). Holoman's book may be the best place to find out almost anything you care to know about the composer. Though Jacques Barzun's magisterial two-volume study *Berlioz and the Romantic Century* (Columbia), first published more than a generation ago, remains important, Holoman's book is not only more compact but also gives a better sense of Berlioz's life as he lived it. (Barzun had to spend a lot of space fighting rear-guard actions against critics who did not consider Berlioz a significant composer, which inevitably interrupted the argument.) In addition, Holoman beautifully integrates the work with the life, showing how Berlioz's music grew out of a distinctive French tradition as well as out of the composer's own fertile imagination. He traces the ways in which the composer uses early sketches for pieces composed much later, taking advantage of forty or more years of detailed Berlioz scholarship and seeming to encompass it all in a single gracefully written volume. His book will surely be the standard one-volume Berlioz study for this generation. Barzun, whose study is particularly rich in its discussion of the cultural context, also prepared a one-volume abridgment, *Berlioz and his Century*, which has been reprinted in a new edition (University of Chicago paperback). An excellent purely musical discussion of Berlioz's work is Brian Primmer's *The Berlioz Style* (Oxford). A much more technical book (it grew out of a doctoral dissertation) is D. Kern Holoman's *The Creative Process in the Autograph Musical Documents of Hector Berlioz, c.1881-1840* (UMI Research Press), which traces the composition of many of the composer's early masterpieces in some detail. A new guide to Berlioz's *Roméo et Juliette*, edited by Julian Rushton, is available in the series of Cambridge Music Handbooks (Cambridge University paperback).

The most direct and personal way to begin finding out about Berlioz is from his own *Mémoires*, a masterpiece of autobiography. Despite the difficulties of his career and



his increasing bitterness, Berlioz's sense of humor allowed him to achieve a remarkable balance in telling the story of his life. He is also the finest writer among the great composers, so the book is memorable from the purely literary point of view. The translation to read is the one by David Cairns, published as *The Memoirs of Hector Berlioz*, which can be found in libraries (the Norton edition, once available in paperback, is unfortunately out of print). An older translation by Ernest Newman is still available but lacks the detailed corrections of Berlioz's misstatements and exaggerations (Dover). Nonetheless, the *Mémoires* capture the composer's pride, wit, passion, and sardonic humor with special flair.

—S.L.

Berlioz's "Roméo et Juliette" on Record

Though it *has* appeared on compact disc, Seiji Ozawa's 1975 Boston Symphony recording with Julia Hamari, Jean Dupouy, José van Dam (a particularly mellifluous Friar Laurence), and Lorna Cooke deVaron's New England Conservatory Chorus is missing from the current catalogue (mid-priced Deutsche Grammophon Galleria, two discs). Also currently unavailable is Colin Davis's fine recording with the London Symphony Orchestra and Chorus, Patricia Kern, Robert Tear, and John Shirley-Quirk (two discs, a high point of the conductor's Berlioz cycle for Philips).

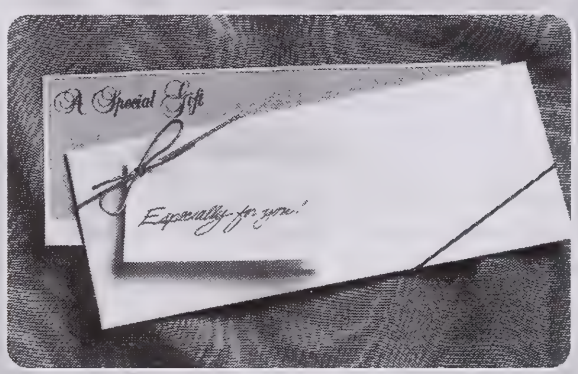
It was Toscanini who gave the first complete twentieth-century performances of *Roméo et Juliette* in North America, in 1942 with the New York Philharmonic. In February 1947 he led the work in two NBC Symphony broadcasts, a performance available on CD (with the *Queen Mab* Scerzo inserted from a 1951 concert) as Volume 34 of RCA's Toscanini Collection (RCA Gold Seal, two mid-priced discs, with music of Bizet). Despite the cramped, dry sound of the Studio 8-H broadcast acetates, this performance has an immediacy and energy that go straight to the heart of Berlioz's score. That same month, in Carnegie Hall, Toscanini and the NBC Symphony recorded the orchestral excerpts Romeo Alone—Festivity at the Capulets and the Love Scene in somewhat better sound (RCA Gold Seal, with a 1951 broadcast performance of Berlioz's *Harold in Italy*). Not currently available but particularly worth seeking out among other recordings of purely orchestral excerpts is the beautiful and virtuosic one by Carlo Maria Giulini and the Chicago Symphony Orchestra of Romeo Alone—Festivity at the Capulets, the Love Scene, and the *Queen Mab* Scherzo (EMI compact disc, with Tchaikovsky's *Romeo and Juliet*).

Of particular interest despite the dated monaural sound is Charles Munch's characterful 1953 Boston Symphony recording of *Roméo et Juliette*, with Margaret Ruggero, Leslie Chabay, and Yi-Kwei Sze with the Harvard Glee Club and Radcliffe Choral Society (RCA Gold Seal, two mid-priced discs, with Victoria de los Angeles as soloist in Berlioz's *Les Nuits d'été* with Munch and the BSO). Munch's 1961 stereo recording, also with the Boston Symphony, has not been reissued on compact disc (RCA). This week's tenor, Vinson Cole, can be heard in Eliahu Inbal's recording of *Roméo et Juliette* with the Frankfurt Radio Symphony Orchestra and Chorus (two discs, Denon).

Finally, a correction: Berlioz's Overture to *Les Troyens à Carthage* has in fact been recorded more recently than the 1930s. Writing about records in the program book for October's all-Berlioz concert, I forgot completely about Colin Davis' recording of that work with the London Symphony Orchestra, seemingly unavailable on CD, but which appeared on LP with Davis's recording of the composer's *Symphonie funébre et triomphale* as part of his Berlioz cycle for Philips.

—M.M.

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Susan Graham



Making her Boston Symphony debut at this week's concerts (and returning next week for Berlioz's *Les Nuits d'été*), mezzo-soprano Susan Graham made her Covent Garden debut in a new production of Massenet's *Cherubin* and her Welsh Opera debut as Octavian in *Der Rosenkavalier* last season. Return engagements brought her to the Metropolitan Opera as Ascanio in Berlioz's *Les Troyens* under James Levine, and to San Francisco Opera and the Salzburg Summer Festival as Annio in Mozart's *La clemenza di Tito*. This year she returned to the Salzburg Summer Festival as Cherubino in a new production of *Le nozze di Figaro* marking the festival's seventy-fifth anniversary. Also in 1994-95 she makes her debut with Vienna State Opera as Octavian in *Der Rosenkavalier* and her La Scala debut under Seiji Ozawa's direction as Marguerite in Berlioz's *Damnation of Faust*. She returns to Covent Garden as Dorabella in *Così fan tutte* and to Opera de Lyon as Berlioz's Marguerite with José van Dam and Thomas Moser under Kent Nagano; the latter production will be recorded by Erato. Also this season she accompanies Seiji Ozawa and the Boston Symphony Orchestra to Hong Kong and Japan, sings Mozart's C minor Mass with John Eliot Gardiner and the Monteverdi Choir on tour in Spain and Switzerland, and performs Brahms's *Liebeslieder* Waltzes at the Musikverein in Vienna, the latter work to be recorded by BMG Classics. Future



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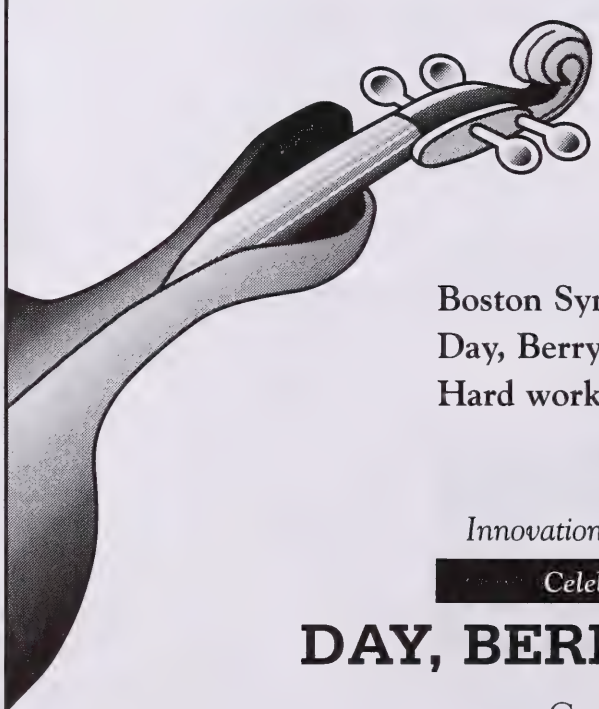


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recording projects also include Berlioz's *Roméo et Juliette* with Myung-Whun Chung and the Bastille Opéra Orchestra for Deutsche Grammophon, and the role of Stephano in Gounod's *Roméo et Juliette* under Leonard Slatkin for BMG Classics. Recital engagements include her debut at London's Wigmore Hall, a solo recital in Washington, D.C., and a duo-recital with tenor Michael Schade at New York's Lincoln Center. Past and future collaborations include appearances with such leading conductors as Claudio Abbado, Sir Colin Davis, Nikolaus Harnoncourt, Sir Neville Marriner, André Previn, and Sir Georg Solti. Ms. Graham first sang at the Metropolitan Opera in the 1991-92 season, as the Second Lady in *Die Zauberflöte*, Cherubino in *Le nozze di Figaro*, and Tebaldo in *Don Carlo*. Earlier successes included the roles of Erika in Barber's *Vanessa* and Charlotte in Massenet's *Werther* with the Opera Theatre of St. Louis, and the title role of Massenet's *Cherubin* while at the Manhattan School of Music. Ms. Graham is a winner of the Metropolitan Opera National Council Auditions, the Schwabacher Award of San Francisco Opera's Merola Program, and a career grant from the Richard Tucker Foundation.

Vinson Cole



Tenor Vinson Cole has been internationally acclaimed for his performances on the operatic stage, with leading symphony orchestras, and in recital. Born in Kansas City, Missouri, to an artistic family, Mr. Cole began studying voice when he was nine, attended the Philadelphia Musical Academy on a full scholarship, and continued his studies at the Curtis Institute with Margaret Harshaw. In 1976 he won the National Award in Chicago's prestigious WGN "Auditions of the Air." The following year he received the first-prize Weyerhauser Award at the Metropolitan Opera National Auditions and grants from the Rockefeller Foundation. This season Vinson Cole joins Seiji Ozawa and the Boston Symphony Orchestra for performances in Boston, New York, Hong Kong, and Japan of Berlioz's *Messe solennelle*, *Roméo et Juliette*, *Les Nuits d'été*, and *Requiem*. This past September he appeared in performances of Verdi's *Requiem* under Seiji Ozawa's direction at the Saito Kinen Festival in Japan. Other engagements this season include Mahler's Eighth Symphony with Edo de Waart conducting the Netherlands Radio Philharmonic Orchestra, Mahler's *Das Lied von der Erde* in Strasbourg, a return to Seattle Opera as Pinkerton in *Madama Butterfly*, the title role of Gounod's *Faust* with the Deutsche Oper Berlin, and performances at La Scala of Berlioz's *Damnation of Faust* under Seiji Ozawa's direction. In recent seasons he has given recitals in New York, Salzburg, and Paris, made his Berlin Opera debut in Gluck's *Alceste*, and has appeared numerous times on the PBS television network, including a Christmas concert at the White House and the Mostly Mozart Festival's opening concert in 1990. Mr. Cole made his professional operatic debut in 1976 at the San Francisco Spring Opera, appeared with New York City Opera from 1979 to 1982, made his Salzburg Festival debut at Herbert von Karajan's

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invitation in 1983, and made his Metropolitan Opera debut in 1987. His numerous recordings include Strauss's *Der Rosenkavalier*, Mozart's *Requiem*, and Beethoven's Ninth Symphony and *Missa Solemnis* all under the direction of Herbert von Karajan, as well as Verdi's *Requiem* under Claudio Abbado and the title role of Stravinsky's *Oedipus Rex*. Mr. Cole made his Boston Symphony debut in August 1982, as Jaquino in *Fidelio* under Seiji Ozawa's direction. He has appeared frequently with the orchestra since then, including performances last season under Seiji Ozawa of Berlioz's *Lélio* and *Requiem* at Symphony Hall, of *Lélio* with Mr. Ozawa and the orchestra in London, and of both works in London and Paris. Also last season he recorded Berlioz's *Requiem* "live" with Mr. Ozawa, the orchestra, and the Tanglewood Festival Chorus for release on the RCA Victor Red Seal label.

Gilles Cachemaille



Born in the French-speaking part of Switzerland, bass-baritone Gilles Cachemaille made his operatic debut in Rameau's *Les Boréades* at the 1982 Aix-en-Provence Festival. After a two-year engagement singing principal roles with the Opéra de Lyon he began his international career, appearing in Berlin and at the Salzburg Easter and Summer festivals under Herbert von Karajan, as well as in Hamburg, Frankfurt, Bordeaux, Paris, Monte Carlo, Amsterdam, Montreal, Toronto, and Vienna, in such roles as Leporello in *Don Giovanni*, Figaro in *Le nozze di Figaro*, Albert in Massenet's *Werther*, Mephistopheles in Berlioz's *Damnation of Faust*, and Golaud in *Pelléas et Mélisande*. His numerous engagements with orchestra have included collaborations with Sir Colin Davis, Charles Dutoit, John Eliot Gardiner, Nikolaus Harnoncourt, and Roger Norrington. Mr. Cachemaille sang the bass part in this century's first performances of Berlioz's recently rediscovered *Messe solennelle* on a tour of concerts including Bremen, Vienna, Madrid, Rome, and London, as well as recording the work for release by Philips on compact disc and video. Also among Mr. Cachemaille's recordings are Berlioz's *L'Enfance du Christ* and *Les Nuit d'été*, Fauré's *Requiem*, Ros-

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sini's *Le Comte Ory*, and Beethoven's Ninth Symphony all under the direction of John Eliot Gardiner; Guglielmo in Mozart's *Così fan tutte* under Nikolaus Harnoncourt; *Don Giovanni* and *Die Zauberflöte* under Arnold Ostman; *Pelléas et Mélisande* under Charles Dutoit; Don Alfonso in *Così fan tutte* under Sir Charles Mackerras, and a Poulenc recital with pianist Pascal Rogé. His calendar this year has included performances of Berlioz's *L'Enfance du Christ* with Roger Norrington in Vienna, Berlioz's *Damnation of Faust* with Simon Rattle in Los Angeles and with Charles Dutoit in Montreal, a television production of Mendelssohn's *Elijah* in Switzerland, and the title role in a new production of *Don Giovanni* under Simon Rattle at Glyndebourne this past summer. Mr. Cachemaille made his Boston Symphony debut in March 1994 as soloist in performances of Fauré's *Requiem* under Seiji Ozawa's direction. In addition to his performances of Berlioz's *Roméo et Juliette* and *Les Nuits d'été* this month, he joined Mr. Ozawa and the orchestra this past October in Boston and New York as soloist in the same composer's early *Messe solennelle*.

Tanglewood Festival Chorus

John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center; the chorus will celebrate its twenty-fifth anniversary in April 1995. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Tchaikovsky's *Pique Dame* and Berlioz's *Requiem* (November 1994 release), on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second and Eighth symphonies, and Schoenberg's *Gurrelieder*, on Philips; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's Alto Rhapsody with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. Mr. Oliver recently recorded an album with the John Oliver Chorale for Koch International, to include three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic and Shin Yu-Kai Chorus, and Mendelssohn's *Elijah* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985. He and members of the Tanglewood Festival Chorus will join Seiji Ozawa and the Boston Symphony Orchestra for performances of Berlioz's *Roméo et Juliette*, *Requiem*, and *Messe solennelle* in Hong Kong and Japan this December.

Tanglewood Festival Chorus

John Oliver, Conductor

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Annette Anfinrud
Michele M. Bergonzi
Sarah Brannen
Jennifer E. Brown
Susan Cavalieri
Bonita Ciambotti
Jane Circle
Lorenzee Cole
Sara Daniello
Christine P. Duquette
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Bernadette Yao-McEachern

Mezzo-sopranos

Samantha J. Adams
Maisy Bennett
Sharon Brown
Constance T. Cahill
Sharon Carter
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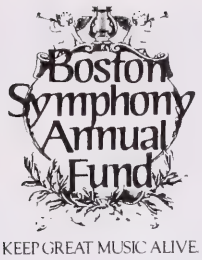
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SEIJI OZAWA conducting

SESSIONS — Symphony No. 2
(commemorating the 50th anniversary of the end of World War II)

Molto agitato
Allegretto capriccioso
Adagio, tranquillo ed espressivo
Allegramente

INTERMISSION

BERLIOZ — *Waverley*, Grand overture, Opus 1

BERLIOZ — *Les Nuits d'été*, Opus 7

Villanelle
Le Spectre de la rose
Sur les Lagunes
Absence
Au Cimitière
L'Île inconnue

SUSAN GRAHAM, mezzo-soprano
VINSON COLE, tenor
GILLES CACHEMAILLE, bass-baritone

RAVEL — *Alborada del gracioso*

Continuing the orchestra's season-long musical survey commemorating the fiftieth anniversary of the end of World War II, Seiji Ozawa conducts the first Boston Symphony performances of a work by one of America's great symphonists, Roger Sessions' Symphony No. 2, composed 1944-46. The intensity and energy of this work capture the affirmative spirit of the time. Also on this program Mr. Ozawa continues his Berlioz survey, with the song cycle *Les Nuits d'été* sung by not one, but several soloists, as the composer originally intended, and with the *Waverley* Overture, Berlioz's tribute to the historical novels of Sir Walter Scott. The program ends with Maurice Ravel's *Alborada del gracioso*, a colorful evocation of Spanish festivities.



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Friday 'B'—November 25, 1:30-3:35
Saturday 'A'—November 26, 8-10:05

SEIJI OZAWA conducting
SUSAN GRAHAM, mezzo-soprano
VINSON COLE, tenor
GILLES CACHEMAILLE, bass-baritone

SESSIONS	Symphony No. 2
BERLIOZ	*Waverley* Overture
BERLIOZ	*Les Nuits d'été*, for mezzo-soprano, tenor, baritone, and orchestra
RAVEL	*Alborada del gracioso*

From Friday, December 2, through Thursday, December 15, Seiji Ozawa and the Boston Symphony Orchestra will perform eleven concerts on tour in Hong Kong and Japan.

Friday Evening—December 2, 8-9:55

OSLO PHILHARMONIC
MARISS JANSONS conducting
TRULS MØRK, cello
OTTO BERG, viola

STRAUSS	*Don Quixote*
SHOSTAKOVICH	Symphony No. 9
RAVEL	*La Valse*

Programs and artists subject to change.

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WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passage between Symphony Hall and the Cohen Wing.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

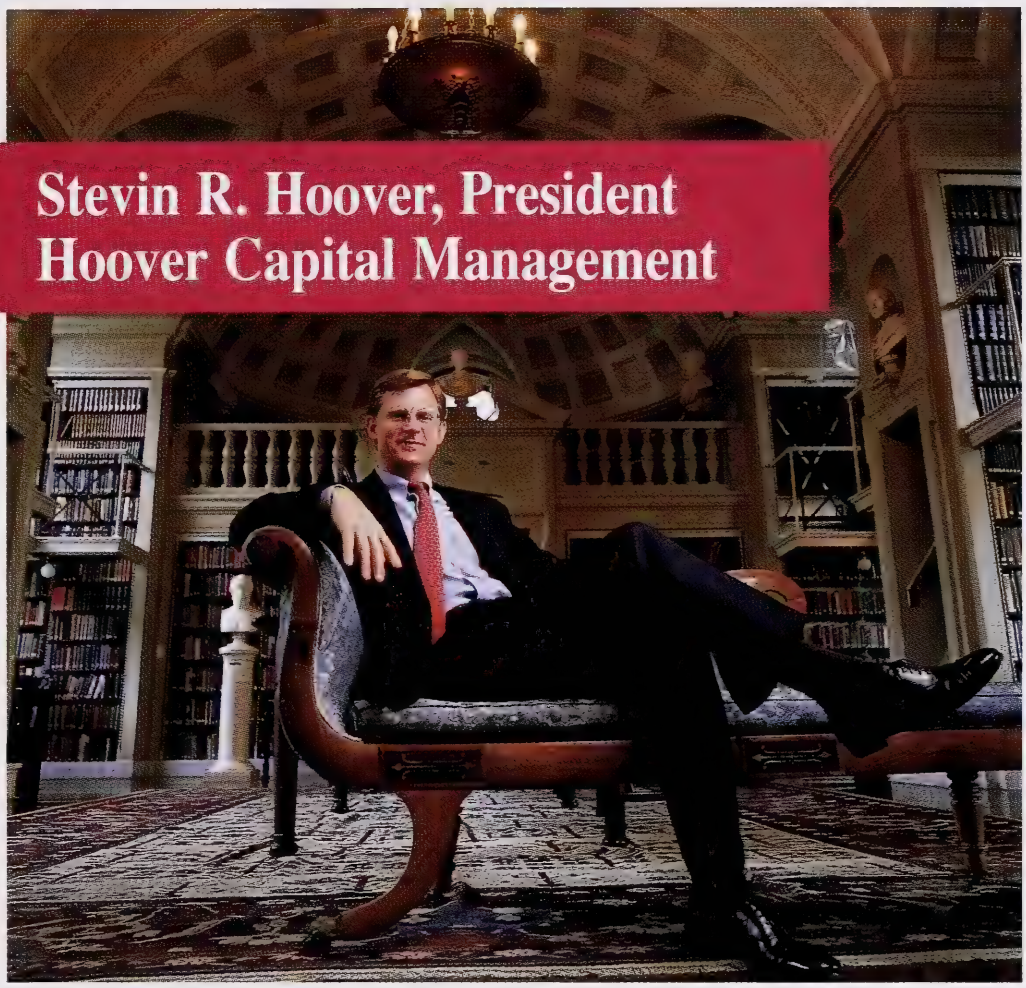
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BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5).

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including The Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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Commemorating World War II



Boston Symphony Archives

Throughout the 1994-95 season the Boston Symphony Orchestra will be commemorating the 50th anniversary of the end of World War II. To mark this anniversary, the Boston Symphony Orchestra Archives has mounted an exhibition in the two display cases in the Huntington Avenue corridor of the Cohen Wing. The first case holds a display entitled "Silenced Voices: Music Banned by the Nazis," conceived by BSO violist Mark Ludwig, who is mounting a large-scale exhibit under the same name at Brandeis University, sponsored by Brandeis and the Terezín Music Foundation (October 2-November 8).

The second case holds a display entitled "The Boston Symphony Orchestra and World War II," which examines the activities of the BSO and Boston Pops prior to and during the United States involvement in the War. Drawing on photographs, programs, newspaper clippings, and other memorabilia preserved in the Boston Symphony Archives, the exhibit highlights, among other events, the "First Concert Performance in the Western Hemisphere" of Shostakovich's Seventh Symphony, given by the TMC Orchestra at Tanglewood on August 14, 1942 (Toscanini and the NBC Symphony had broadcast the American premiere the previous month); and, pictured here, the War Bond Concert given by Serge Koussevitzky and the BSO at the Boston Garden on December 14, 1944. More than 13,000 people purchased $9,952,122 in war bonds to attend this benefit concert, representing, at the time, the largest amount ever raised at a single indoor orchestral performance in this country.

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BSO

BSO to Tour Far East Sponsored by NEC, December 2 through 16

Seiji Ozawa will lead the Boston Symphony Orchestra in an eleven-concert tour of the Far East beginning with a three-concert Berlioz festival in Hong Kong's Cultural Center (December 2, 3, and 4), followed by a four-concert Berlioz festival in Tokyo's Suntory Hall (December 7-10), and concluding with music of Berlioz and Beethoven in Maebashi, Osaka, and Okayama, Japan. The tour marks Mr. Ozawa's fifth tour to the Far East with the BSO, as well as the first overseas appearance of the Tanglewood Festival Chorus, John Oliver, conductor. The chorus will participate with Mr. Ozawa and the orchestra in performances of Berlioz's *Requiem*, *Roméo et Juliette*, the "Royal Hunt and Storm" from *Les Troyens*, and, in its Asian premiere, the *Messe solennelle*. Vocalists Susan Graham, Vinson Cole, and Paul Plishka will be the soloists in Berlioz's *Requiem*, *Messe solennelle*, *Roméo et Juliette*, and *Les Nuits d'été*. BSO concertmaster Malcolm Lowe will be featured in Berlioz's *Rêverie et Caprice*.

The BSO's 1994 Far East Tour has been made possible by the generous support of NEC, which has sponsored seven previous BSO tours under Seiji Ozawa, including three to Europe (most recently in December 1993), two to Japan, a North American tour in the fall of 1991, and the orchestra's first tour to South America in the fall of 1992. Additional support for the 1994 Far East Tour is being provided by a group of Friends of the BSO, who will accompany the orchestra to Hong Kong and Japan.

Orchestrated Events Continue

BSO subscribers are invited to discover Orchestrated Events, a multi-performance program conceived by the Boston Symphony Association of Volunteers and inaugurated in January 1994. The fall and winter offerings for the 1994-95 season include a wide variety of musical events, many of them supplemented by meals or refreshments, with music ranging from Renaissance to jazz. The performers are Boston Symphony players and other distinguished members of Boston's musical community who have volunteered their talents and time to support the BSO. Numerous devotees of the orchestra, many of them Trustees or Overseers, are sponsoring and hosting these events, so that all proceeds will directly benefit the Boston Symphony Orchestra. Celebrate "Christmas in Concord" with the Majestic Brass on Sunday, December 4, at 4 p.m. in Concord's Trinity Episcopal Church. Ticket prices range from $8 to $60. February 1995 brings three Orchestrated Events: the "Salute to Symphony" television taping at Symphony Hall, a "Hearts & Champagne" reception in an elegant Back Bay residence, and a performance in a private home in Wellesley of Schumann's Piano Quartet by the "Valentine Quartet" (BSO players Bonnie Bewick, violin, and Rachel Fagerburg, viola, joined by Theresa Borsodi, cello, and Judith Gordon, piano). For further information on these or other Orchestrated Events, please call the Volunteer Office at (617) 638-9390.

Holiday Shopping at the Symphony Shop

Make the Symphony Shop your first stop this holiday season for unique and memorable gifts. The Symphony Shop carries a large selection of current recordings by the Boston Symphony and Boston Pops orchestras, as well as recordings by individual orchestra members. You'll also find jewelry, books for children and adults, clothing with a BSO "theme," calendars, stocking stuffers, and, new for 1994, the Symphony Hall ornament. Located in Symphony Hall's Cohen Wing at the West Entrance on Huntington Avenue, the Symphony Shop is open Tuesday through Friday from 11 a.m. to 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. Telephone orders are accepted at (617) 638-9383.

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at Symphony Hall in October 1993 with the Tanglewood Festival Chorus and tenor Vinson Cole, is newly available on RCA Victor Red Seal, a single disc. Violinist Gidon Kremer is featured on a disc pairing Shostakovich's Violin Concerto No. 2 and the same composer's instrumentation of Schumann's Cello Concerto in a version for violin, on Deutsche Grammophon. For younger listeners, a recent Sony Classical disc pairs Britten's *Young Person's Guide to the Orchestra* and Saint-Saëns' *Carnival of the Animals* featuring Melissa Joan Hart (Nickelodeon's "Clarissa") as narrator. In addition, Philips has issued a Boston Symphony Chamber Players disc pairing the Brahms and Mozart clarinet quintets, a recording made in 1993 not long before the death of former BSO principal clarinetist Harold Wright that summer.

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:15 p.m. in the Cohen Wing's Higginson Hall with an informative talk by a BSO player or other distinguished member of the music community. "Supper Concerts" offer a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open for all Suppers at 5:30 p.m. for à la carte cocktails and conversation. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert.

Speakers for upcoming Supper Talks include Sam Headrick, Assistant Professor at Boston University School for the Arts (Friday, December 2), and BSO Managing Director Kenneth Haas (Thursday, January 12). Upcoming Supper Concerts will feature music of Dvořák (Tuesday, January 10, and Saturday, January 14) and music of Haas, Eisler, Hindemith, and Milhaud (Thursday, February 2, and Saturday, February 4).

The suppers are priced at $23 per person for an individual event, $66 for any three, $88 for any four, or $132 for any six. Advance reservations must be made by mail. For reservations the week of the Supper, please call SymphonyCharge at (617) 266-1200. All reservations must be made at least 48 hours prior to the Supper. There is a $1.00 handling fee for each ticket ordered by telephone. For further information, please call (617) 638-9390.

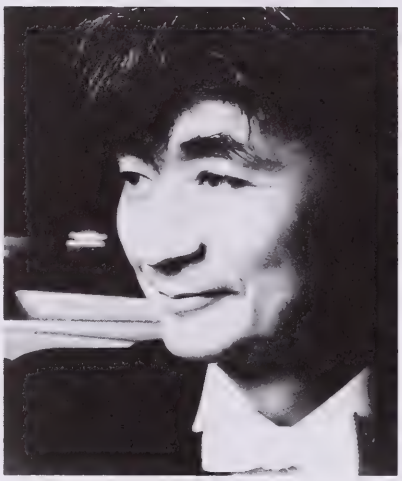
Art Exhibits in the Cabot-Cahners Room

For the twenty-first year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through December 19 is an exhibit of works in oils, watercolors, and mixed media by five artists from the Concord Art Association. Founded in 1917 by the American Impressionist painter Elizabeth Wentworth Roberts, the association has permanent galleries in the c.1750 Jonathan Ball House in Concord, Massachusetts. Following this exhibit, the Guild of American Paper Cutters, Mid-Atlantic Chapter, will display fine paper cuttings (December 19-January 30). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and fifteen percent of each sale goes to the orchestra. Please contact the Volunteer Office at (617) 638-9390 for further information.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling the Symphony Hall switchboard at (617) 266-1492 during business hours. You may also leave your ticket information on the Resale Line at (617) 638-9426 at any time. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

SEIJI OZAWA



Seiji Ozawa is now in his twenty-second season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on four occasions since 1978, most recently in December 1989, as part of a tour that also included the BSO's first concerts in Hong Kong. Another tour to Hong Kong and Japan is scheduled for December 1994. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour to the midwestern United States in March 1983, and an eight-city tour spanning the continent in the spring of 1991.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, and the Toronto Symphony, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers

beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies (the Third and Sixth having been recorded for future release), Mahler's *Kindertotenlieder* with Jessye Norman, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. Recordings on Deutsche Grammophon include violin concertos of Bartók and Moret with Anne-Sophie Mutter; concertos by Shostakovich and Schumann with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's opera *Pique Dame*, with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem*, with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and a pairing of Britten's *Young Person's Guide to the Orchestra* and Saint-Saëns' *Carnival of the Animals*, also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1994-95



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Malcolm Lowe
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Charles Munch chair, fully funded in perpetuity

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Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Victor Romanul
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Harvey Seigel

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Catherine French

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Jerome Rosen

Ronan Lefkowitz

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

Violas

§Randolph Kelly (11/15-26)
Guest Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Burton Fine
Acting Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

‡Mark Ludwig

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Luis Leguía
Robert Bradford Newman chair

Carol Procter
Lillian and Nathan R. Miller chair

*Ronald Feldman
Charles and JoAnne Dickinson chair

*Jerome Patterson

*Jonathan Miller

*Owen Young
John F. Cogan, Jr., and Mary Cornille chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair

*Robert Olson

*James Orleans

*Todd Seeber

*John Stovall

*Dennis Roy

**Participating in a system of rotated seating*
‡On sabbatical leave
§Substitute player

Flutes
§Timothy Day (11/15-26)
Guest Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
Wayne Rapier
Keisuke Wakao
Assistant Principal

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
§Julie Vaverka (11/15-26)
Thomas Martin
Associate Principal & E-flat clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Thomas Rolfs

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
William Shisler
James Harper

Assistant Conductors
Thomas Dausgaard
Elizabeth and Allen Z. Kluchman chair
David Wroe
Anna E. Finnerty chair

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Berlioz's Letters

by Peter Bloom

Seiji Ozawa and the Boston Symphony Orchestra perform music of Hector Berlioz during the last two weeks of November.

With his frequent and stirring performances of both well-known and lesser-known works of Berlioz, Seiji Ozawa has traversed the field cultivated by his distinguished predecessors at the helm of the Boston Symphony Orchestra and has moved to a plane beyond. Monteux, Koussevitzky, and Munch were all three eminent Berliozians. Munch conducted a "Berlioz Season" in 1953-54, on the 150th anniversary of the composer's birth (featuring *Harold en Italie*, the *Requiem*, *Roméo et Juliette*, *La Damnation de Faust*, and *L'Enfance du Christ*); he accepted the presidency of a Berlioz Society established in Boston in that year; and he directed a special Berlioz Festival at Tanglewood in the summer of 1954. Had he known the work, he would presumably have undertaken to give in Boston Berlioz's recently rediscovered *Messe solennelle*, the youthful work being heard this season that shows occasional sparks of the composer's originality and genius and helps us to know more fully who he was. Would he have gone so far as to take the orchestra on tour to Japan to give eleven concerts *all* of which are all- or nearly-all Berlioz, as Seiji Ozawa will do in December? This represents a commitment to the great French composer that Berliozians worldwide can only find gratifying.

That Berlioz enthusiasm in America found a home in Boston has had some important consequences for professional students of Berlioz's life and work. As readers of this program book are aware, Berlioz wrote an autobiography (*Mémoires de Hector Berlioz*) that is a rich source of information about the composer's family, friends, loves, and inspirations. (Without the *Mémoires*, Steven Ledbetter and I would find it far more difficult to comment on the meaning of much of Berlioz's music!) Berlioz also wrote nearly a thousand concert and book reviews for Parisian newspapers and magazines and published roughly a third of these, sometimes considerably revised, in four books entitled *Voyage musical en Allemagne et en Italie* ("Musical Travels in Germany and Italy," later incorporated into the *Mémoires*); *Les Soirées de l'orchestre* ("Evenings with the Orchestra"), *Les Grotesques de la musique* ("Musical Grotesqueries," or "Droll Tales"), and *A Travers chants* (an untranslatable title which one might render as "Through Fields of Song"). These, too, are broadly instructive of the composer's tastes and talents. Less widely available, though perhaps even more informative, are the roughly 4,000 private letters of the composer that have been preserved and that are now being published in a complete critical edition. (Other partial collections were published many years ago; limited selections are available in English translation.) This is what brings us to Boston, for it is here—more properly across the river in Cambridge—that one of the most important private collectors of Berlioz's autograph letters was a longtime resident.

Assistant to a professor of engineering at Harvard, wife of a chemist at Lever Brothers, and friend of the Boston Symphony, Sara Chaloner Wiswell (Mrs. Henry C.) Fenderson became fascinated by Berlioz on listening to Charles Munch's frequent performances of his music at Symphony Hall. And she became a true devotee on reading Jacques Barzun's monumental biography, *Berlioz and the Romantic Century*, which first appeared from Little Brown, in Boston, in 1950. A thoughtful gift from her husband—the autograph of a letter Berlioz wrote to the woman who inspired his work on *Les Troyens*, Franz Liszt's companion the Princess Caroline Sayn-Wittgenstein—determined Sarah Fenderson to build a larger collection of such letters for herself. She discussed her interest in Berlioz with, among others, Boaz Piller, a bassoonist in the BSO from 1916 to 1952, who was apparently an equally ardent enthusiast. And as her

collection grew, she came to know some of the prime movers of the modern Berlioz revival: not only Mr. Barzun, but Hugh Macdonald (editor of the authoritative collected works, the *New Berlioz Edition*) and David Cairns (translator of the *Mémoires* and author of a radiant new biography of the composer). I was fortunate to know Sarah Fenderson in her later years and to profit from a number of private showings of her collection, which was her pride and joy or, as she used to put it, her "life's work." She died at the Belmont Manor Nursing Home, at age eighty-eight, on June 21, 1989.

Sarah Fenderson's collection consisted of a number of first printed editions of Berlioz's scores and books, several autograph album leaves (one, of the theme of the second movement of the *Symphonie fantastique*, was reproduced in the BSO program book of mid-February 1978, along with four pages of the manuscript of Berlioz's *Mémoires*, which Mrs. Fenderson also owned), and, most importantly, sixty-seven autograph letters addressed variously to family, friends, professional acquaintances, and colleagues. These treasures, by provisions Mrs. Fenderson had carefully made years prior to her death, were donated to the Pierpont Morgan Library in New York City, where they now form a part of a most illustrious permanent collection. Copies of all the letters were made available to the scholars preparing the critical edition of Berlioz's correspondence, published by Flammarion in Paris under the editorship of

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Pierre Citron, now Professor Emeritus of French Literature at the Sorbonne. Five volumes have so far appeared, taking us from the composer's youth in the early part of the century through the summer of 1859 (after the completion of *Les Troyens*). Three further volumes are in preparation: two will take us to the composer's death in 1869, and a third, a supplement, will include the many letters to have surfaced since the edition began in 1972.

The very first letter of Berlioz's that has been preserved is amusing, but in hindsight one sees how very different its composer's thoughts about music became in a few short years. On March 25, 1819, the sixteen-year-old son of a learned country doctor attempted to peddle to a Parisian music publisher a *potpourri concertant* on Italian melodies for flute, horn, two violins, viola, and bass. He asked in return for his work not a fee, but only several copies of the printed score and parts. The publisher did not bite. Years later Berlioz would denigrate such derivative compositions, of course, would eschew writing this sort of mixed chamber music, and would hesitate to have any work of his published before he had had a chance to direct it himself and to correct possible errors and miscalculations that might tend to sully his reputation.

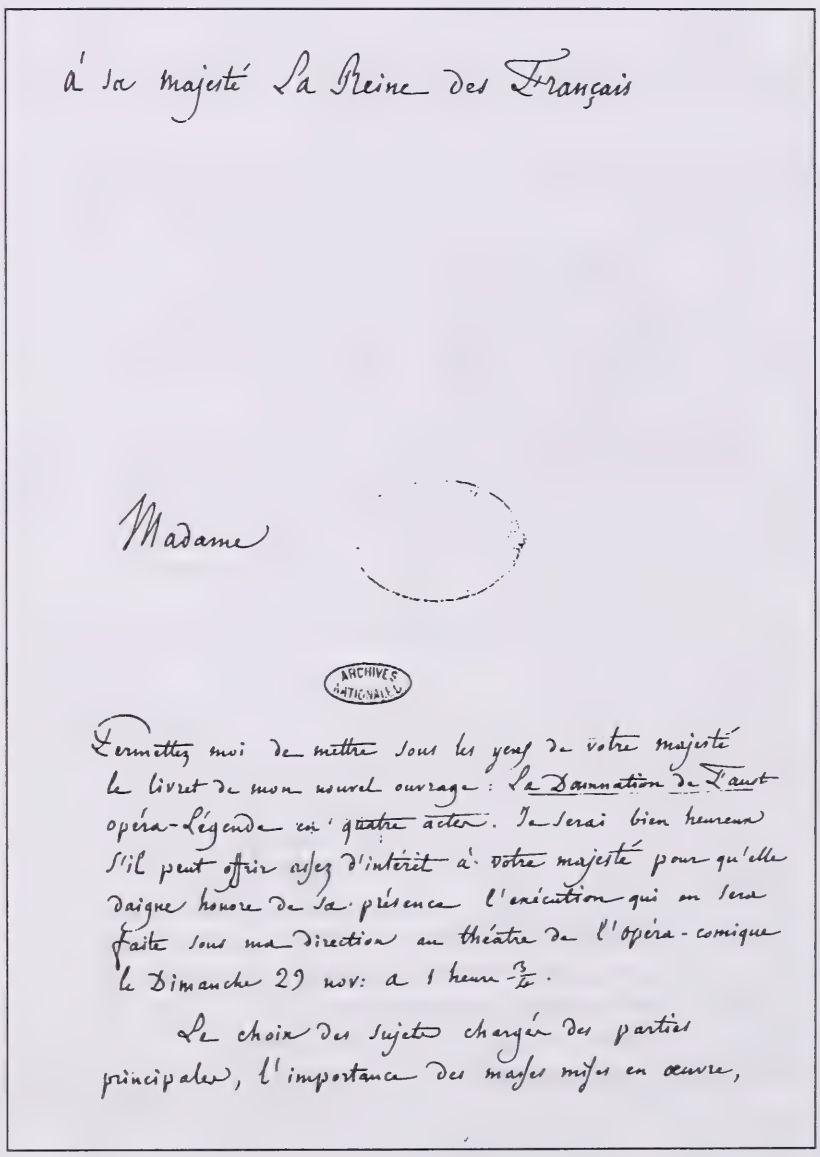
The very last letter to be published, written by the fifty-six-year-old composer from Baden-Baden on August 26, 1859, and addressed to his favorite sister Adèle, is far more indicative of his then state-of-being. Berlioz was about to conduct a concert at this celebrated watering place where he had been a regular summer visitor since 1856, and hoped that his sister would attend. (Over the years members of his family rarely heard Berlioz's concerts and learned almost nothing of his musical personality—a symptom of Berlioz's mixed reception at home.) He was exalted by hearing excerpts from acts I and IV of *Les Troyens* (sadly, the complete opera was never staged during his lifetime); and he was especially thrilled by the singing of Pauline Viardot, the acclaimed singer—also a fine pianist and a composer—who was close to Berlioz at the time and offered him much valuable musical advice.

He closed the letter to his sister by speaking of Marie Récio, whom he had married after the death of Harriet Smithson, the celebrated Irish actress, and unknowing inspiration for the *Symphonie fantastique*, who became Berlioz's first wife after a tumultuous courtship, in 1833. "Marie sends along her warm regards," Berlioz wrote to Adèle; "she, too, is very happy with our charming stay in Baden, with the waters and with the woods, but I can't say with the dancing because, to her great regret, I forced her to miss the last ball: she had wanted to come with me to Carlsruhe where I had to go for three days of rehearsal." The apparently tender affection Berlioz shows for Marie here is worth noting: in his *Mémoires* (of whose existence she may never have known) Berlioz mentions his second wife not at all, except by allusion to her apparently modest talents as a singer. Others who left descriptions of her—among them Richard Wagner, *that* model husband—suggest that she was something of a parsimonious shrew. Yet Marie was Berlioz's faithful companion for nearly twenty-two years. That she managed his financial affairs was something for which the composer might well have been grateful, since his means were often more restrained than his musical conceptions. When she died, of a sudden heart attack, in 1862, he found himself distraught and terribly alone. For an accurate view of Berlioz's second wife, then, a close reading of the letters coupled with a sensitivity to the characteristic role of the nineteenth-century French woman is highly desirable and rather overdue.

One of the letters in the Fenderson collection, dated January 4, 1845, is addressed to the poet of *Les Nuits d'été*, Théophile Gautier, Berlioz's close friend and a fellow journalist for the daily Parisian press. Not for the first time, Berlioz here urges his colleague to publicize the concert Berlioz was going to give two weeks later at the Cirque Olympique, with works by Piccini, Gluck, Beethoven, and himself. "Save half a column of your Monday article to speak of the *magnificence* of the occasion, of the *concert hall*, of the *lighting*, of the *heating*, of the *draperies*, the *carpets*, the *decorative*

shrubbery, the *three hundred fifty* musicians, the second act of *Orphée* [. . .] the excerpts from my *Requiem*, and my new overture *La Tour de Nice* [now known as *Le Corsaire*]; give it your all; speak of an earthquake, and of the *ladies' toilettes* which will be visible *up to the knee* [because of the spacious, graduated seating], etc., etc." Gautier dutifully followed orders and wrote in *La Presse* of the three-hundred-fifty-man "army of General Berlioz" that would begin the new year's concert season with all the brilliance and splendor of which modern music-making was capable. Here we see Berlioz the impresario, "stroking" the press as he would earlier have stroked the players.

Another of Mrs. Fenderson's letters was apparently offered to her by Charles Munch through the intermediacy of Boaz Piller. It is dated September 24, 1866, and addressed to the publisher Gustav Heinze in Leipzig, who was then bringing out the vocal score of Berlioz's arrangement of *Orphée* by Gluck (always one of Berlioz's heroes). At the time Berlioz was directing the rehearsals at the Paris Opéra of Gluck's


à Sa majesté La Reine des Français

Madame

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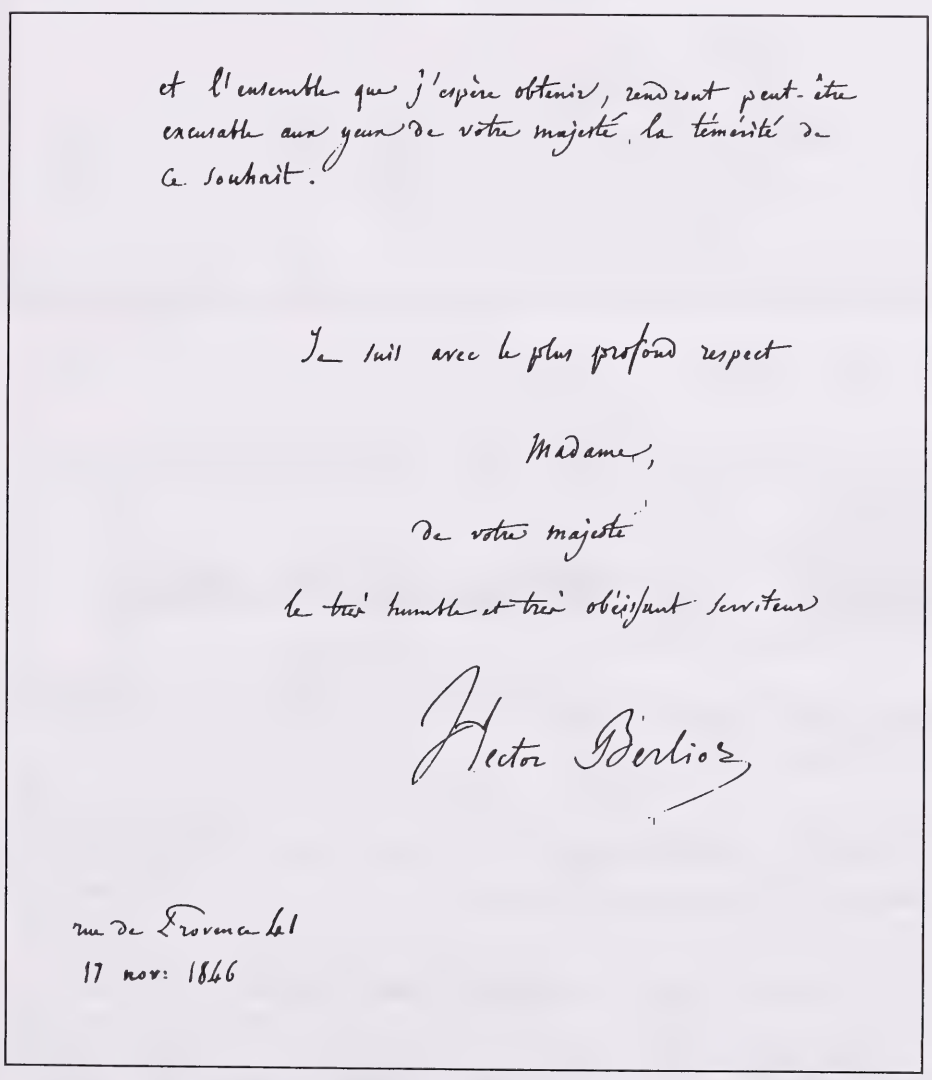
Permettez moi de mettre sous les yeux de votre majesté le livret de mon nouvel ouvrage : La Damnation de Faust opéra-Légende en quatre actes. Je serai bien heureux s'il peut offrir assez d'intérêt à votre majesté pour qu'elle daigne honorer de sa présence l'exécution qui en sera faite sous ma direction au théâtre de l'opéra-comique le Dimanche 29 nov: à 1 heure ½.

Le choix des sujets chargés des parties principales, l'importance des masses mises en œuvre,

Letter of Berlioz, dated 17 November 1846, addressed to "Sa Majesté La Reine des Français" ("Her Majesty the Queen of the French"), Marie-Amélie (de Bourbon-Sicile)—the wife of Louis-Philippe, King of the French (Paris, Archives Nationales, F21 1048)

Alceste: "It is sublime in the *true* dramatic genre, beyond anything imaginable. Gluck is a colossus, a demigod."

Mrs. Fenderson possessed several "business" letters that Berlioz wrote and even signed for Harriet Smithson, who knew little French at the time. It is in a letter to Franz Liszt, written immediately after his marriage, that we read of Miss Smithson, whose theatrical reputation was dimmed by charges of loose morals, as "*vierge, tout ce qu'il y a de plus vierge*"—that is, pure as the driven snow. (Scholarly objectivity requires us to mention, of course, that she was a fine actress.) And Mrs. Fenderson possessed fourteen letters that Berlioz wrote over the years to his brother-in-law, Camille Pal, a judge in Grenoble, who handled many of the composer's financial affairs as they pertained to the properties he had inherited from his father in his home district of the Isère. In one of these, dated November 4, 1865, he expresses dismay at not receiving payment from one of his creditors, for he was counting on investing the pro-


et l'ensemble que j'espère obtenir, rendront peut-être excusable aux yeux de votre majesté, la témérité de ce souhait.

Je suis avec le plus profond respect

Madame,

de votre majesté

le très humble et très obéissant serviteur

Hector Berlioz

rue de Provence 61
17 nov: 1846

Madam, Kindly permit me to submit to Your Majesty's gracious notice the libretto of my new composition: *La Damnation de Faust*, Opéra-Légende in four acts. I will be very pleased if it should be of sufficient interest for Your Majesty to deign to honor by her presence the performance of the work which will take place, under my direction, at the Theater of the Opéra-Comique, on Sunday, 29 November at 1:45 p.m. The excellence of the artists charged with the principal roles, the grandeur of the performing forces, and the cooperation I hope to achieve will perhaps exonerate me in Your Majesty's eyes for the temerity of my solicitation. I am, Madam, with the deepest respect, your Majesty's most humble and obedient servant.

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ceeds and receiving interest as of January 1866. Here and elsewhere, especially in recently published letters to his family, we find Berlioz rather more concerned with monetary matters than we might have imagined the passionate composer of *Roméo et Juliette* to be.

The letters of the famous have over the years accrued enormous value. A one-page letter of Berlioz's, with a signature, is now worth roughly $1,000. For a five-line note of Verdi's, with signature, the Metropolitan Opera is currently asking $6,500 (the Met's gift does admittedly come with a frame). That a single piece of paper can have such worth has not escaped the notice of swindlers, of course, and forgery is an ever-present danger. Mrs. Fenderson did not, alas, escape the trials of such trickery. Sometime in the 1970s she purchased the autograph of a letter dated March 30, 1843. When she sent a copy to the editor of Berlioz's correspondence, Professor Citron, he replied, in absolutely impeccable and convincing English, that the letter was a forgery. (A number of Berlioz forgeries are indeed in circulation.) Mrs. Fenderson thus returned the letter to the dealer from whom she had purchased it and received a refund. She soon had second thoughts, however, and argued the case of the letter's authenticity with a depth of knowledge—of Berlioz's hand and writing materials, as well as of his life and work—every bit the equal of that of the eminent French scholar. In a series of letters, with charts and photocopies, she showed how the script and phraseology of the "forgery" were in fact identical to other contemporary letters of unquestionable authenticity. In that March 30th letter, for example, the writer speaks of traveling in Germany with trunks full of scores and parts "which weigh 500 pounds," adding, "You see that I do not write 'light' music." This is the sort of pun Berlioz was quite apt to make. Still, Professor Citron was not persuaded. The letter does not appear in Berlioz's *Correspondance générale*.

Gustave Flaubert, who had a fleeting personal acquaintance with Berlioz, wrote to his niece Caroline of the *Correspondance inédite*, the first published volume of Berlioz's letters, brought out in Paris by Calmann-Lévy in 1879 and devoured immediately, it seems, by the author of *Madame Bovary* (I quote from Francis Steegmuller's translation, published in 1982):

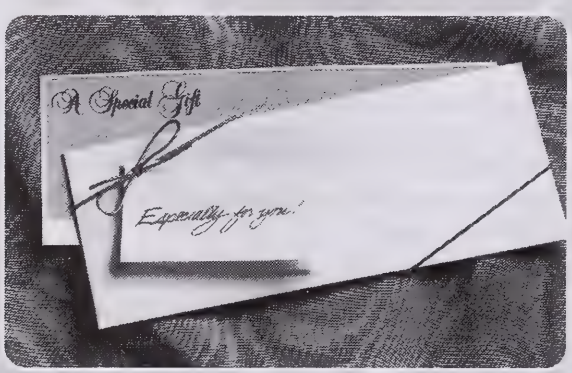
> Reading Berlioz's *Unpublished Correspondence* has revived me. Read it, I beg you. There's a man for you! and a true artist! What a hatred of mediocrity! What marvelous anger against the vile bourgeois! What scorn for "Them"! It beats Balzac's letters hollow! I'm no longer surprised that we found each other so congenial. Would I had known him better! I'd have *adored* him!

Sarah Fenderson did not "adore" Berlioz. But she admired the breadth of his learning and the conviction of his music. She also admired the pure majesty of his handwriting, of which I give a sample in the facsimile reproduced on pages 16 and 17—this a letter addressed to the Queen, Louis-Philippe's wife, which I was able to locate in the French National Archives (it is noted in Berlioz's published correspondence but its text is not reproduced). It is an invitation to the first performance of *La Damnation de Faust*, which took place on December 6, 1848. The reception of that work was as grotesque as the writing here is graceful. That *The Damnation of Faust* is now considered one of the treasures of the repertory is of course due to the efforts of such modern champions of Berlioz as Seiji Ozawa. But it is also due to the efforts of such individuals as Sarah Fenderson, who not only collected the letters, but knew, with Auden, that "whoever wants to know the nineteenth century music know Berlioz."

—Peter Bloom

Peter Bloom, an editor and member of the advisory panel of the *New Berlioz Edition*, is Professor of Music at Smith College in Northampton, Massachusetts.

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SUSAN GRAHAM, mezzo-soprano
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Text and translation begin on page 44.

RAVEL — *Alborada del gracioso*

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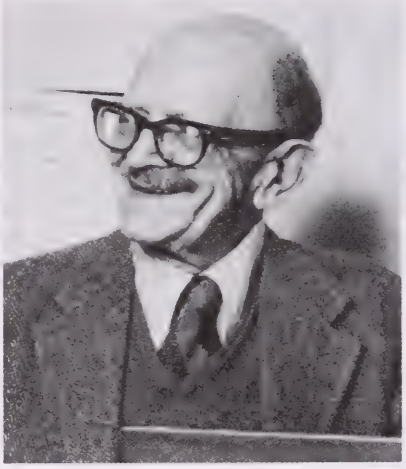
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Roger Sessions
Symphony No. 2



Roger Huntington Sessions was born in Brooklyn, New York, on December 28, 1896, and died in Princeton, New Jersey, on March 16, 1985. He began work on the Symphony No. 2 in Princeton in 1944, though some of the ideas go back to 1934, and he completed it in Berkeley, California, in March 1946 (the score is dated "Princeton-Gambier-Berkeley, 1944-46"—Gambier, Ohio, is the seat of Kenyon College, where Sessions taught in the summer of 1945). The work was commissioned by the Ditson Fund of Columbia University, which granted the first performance rights to the San Francisco Symphony. Pierre Monteux led that orchestra in the first performances on January 9 and 11, 1947. These are the first performances by the Boston Symphony Orchestra. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, bass tuba, timpani, xylophone, snare drum, gong, tambourine, cymbals, bass drum, tenor drum, triangle, piano, and strings. The dedication is "To the Memory of Franklin Delano Roosevelt," who died while Sessions was working on the Adagio movement.

"Program notes . . . I think they're for the birds"
—Sessions to his biographer, Andrea Olmstead

As an undergraduate at Princeton in the second half of the 1940s, I came to know Roger Sessions by awesome reputation several years before the first of many and always cherished personal encounters. Three thousand miles away, but incessantly invoked and quoted, he was a more vivid presence than most of the flesh-and-blood professors actually on the scene and certainly more so than the two composers who succeeded him in the department. Even the characteristically compact signature that I constantly ran across on library cards conveyed an astonishing sense of personal force (see page 33). He had recently left for what would be a nine-year stay at the University of California at Berkeley, and it was also the time he had begun to work on his Second Symphony.

In retrospect it seems amazing that so formidable a reputation was founded on so small a group of pieces for a composer entering his fifties—incidental music for Andreyev's *The Black Maskers*, a symphony, a piano sonata, a string quartet, a violin concerto, a set of piano pieces called *Pages from a Diary* (to his distress renamed *From my Diary* by the publisher), a short duo for violin and piano. Few, I daresay, would have guessed that ahead lay, among other matters (including some important books), another eight symphonies, three concertos, two operas, three large-scale vocal works (*The Idyll of Theocritus*, choruses on Biblical texts, and the great Whitman cantata *When Lilacs Last in the Door-yard Bloom'd*), two more piano sonatas, another string quartet, a viola quintet, a sonata for unaccompanied violin. Most of this imposing body of work, every note of it on the highest level, would be achieved by a man in his sixties and seventies.

Sessions had as formidable an intellect as anyone I have known. That he entered Harvard at fourteen is concrete, if trivial, evidence of his braininess. I also remember him as a man in many ways wondrously uncomplicated, a loving husband devastated by his wife's death three years before his own, a devoted and sometimes bewildered father, an impassioned and demanding teacher, on occasion a more than slightly absentminded professor, a political idealist who had heroes (FDR was one of them and

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so, later, were JFK and Martin Luther King) and who was profoundly depressed by evil and by the world's sheer folly, a man who loved music and words with heart and mind and who was grandly opinionated about both. He had a rich sense of humor and, for all his settled sense of his own worth, he was altogether down to earth. He could speak with an apocalyptic rumble that gave new meaning to the phrase "rolling periods." He could be drastically terse and four-lettered. His last words were, "What a goddam nuisance."

For him, a listener was someone alertly intelligent, though not necessarily learned, someone with hair-trigger emotional responses, and rejoicing in the God-granted gifts of attention and memory. He loved polyphonic writers like Thomas Mann and Hermann Broch, and his own music revels in intricacy of texture and reference. Its riches are sometimes piled recklessly high, but he always gives you the possibility of hearing more and more in each piece the longer you know it.

To me, his music is inexhaustible, like true love and friendship. I love his complex, unpredictable melodies, of which he always said that he never wrote a phrase he couldn't sing. I love his sense of color and his intensity of feeling. I love a quality that I relate to a kind of New England toughness I remember in the man, and I love the conviction his work conveys that music is important and that it can speak to us of important things, even last things. In all these ways, ruggedness and awkwardnesses not excluded, he has always seemed to me to come the nearest of any musician in our time to being the heir of Beethoven. He would have liked that and would have vehemently insisted that he was an unworthy heir. I was thrilled to find Dimitri Mitropoulos describing Sessions to his lifelong friend Katy Katsoyanis as "the only one who could compete with the rest of the great."

As his friend Alfredo Casella said to him, his music was "*nato difficile*"—born difficult. Its density makes it so, conceptually and technically. It is also unforgiving.

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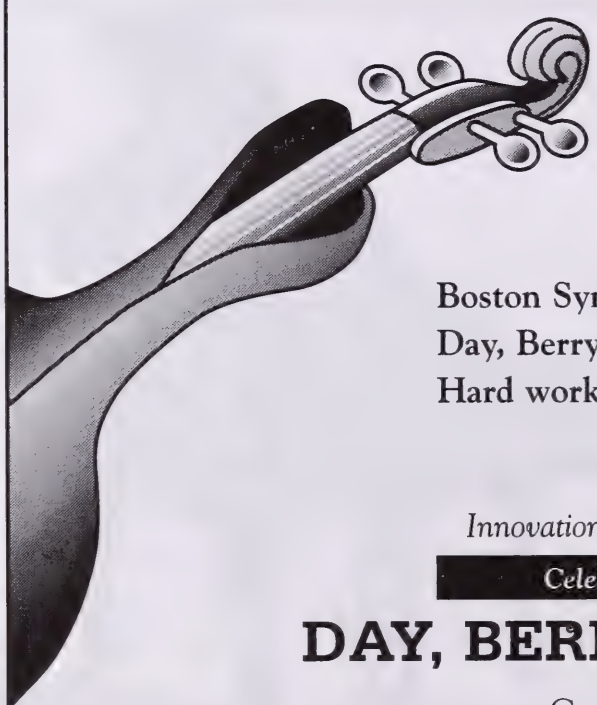
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There is difficult music that sounds more or less OK in an approximation (as distinct from a real performance); his sounds like hell unless everything—spiritual, technical, and acoustic—is in place. He heard many awful misrepresentations of his music and was aware that people blamed the horrible sounds they heard on him, not on the performers.

He liked to quote something his closest friend among composers, Luigi Dallapiccola, once wrote to him: "*Si sa chè il nostro mestiere è la scuola della pazienza*"—We all know that our profession is the school of patience. He would have liked people to hear his music as being as good as he knew it was. He would have liked them to love it. He suffered because they did not, or often did not, as he suffered from the carelessness, the impatience, the indifference, the careerism of performers. He was thankful to the roots of his being to those musicians who had the integrity, imagination, and skill to bring his difficult compositions to life in performance, Mitropoulos and Jean Martinon being two names he spoke with special gratitude, and he was correspondingly, though never publicly, scornful of the hackers and slammers in the profession. He himself remained imperturbably confident and patient. It was part of his toughness that he never felt sorry for himself. John Harbison speaks of his "expressing melancholy without self-indulgence, loneliness without isolation."

As a boy in Hadley, Massachusetts, a town he always called "my ancestral hangout," Sessions was already sure he had to be a composer. His head was always full of music, and as he was biking home from school one afternoon he was suddenly aware that the music he heard was new and his own. He was twelve and he had been taking piano lessons since he was four. A year later he wrote an opera, *Lancelot and Elaine*, based on Tennyson, and he was ready to admit his vocation to his parents.

At Harvard he studied with Archibald Davison and Edward Burlingame Hill; then, because the outbreak of war interfered with a plan to go to Ravel in Paris, he worked with Horatio Parker at Yale. As a young instructor at Smith, sure that he knew too



Roger Sessions (at left) with BSO Music Director Seiji Ozawa and the late BSO radio broadcast producer Jordan Whitelaw during rehearsals for Sessions's BSO centennial commission, his Concerto for Orchestra, in October 1981

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little, he continued his education through treatises of Cherubini and d'Indy, and after that, in a critical decision, by going to Ernest Bloch. He became Bloch's assistant at the Cleveland Institute of Music and left in protest when the board decided they needed a better fundraiser and more willing socializer than Bloch.

Bloch sharpened Sessions's musical faculties and confirmed his sense of a place in the central tradition of European music. For all his cosmopolitanism—he was, for example, a superb linguist—Sessions was American through and through in speech and attitude, particularly in his idealism; at the same time he believed that America's cultural heritage was essentially European. Bloch began his first lessons by analyzing the opening bars of Beethoven's Piano Sonata, Opus 2, No. 1—"and I must say that these ten or twenty minutes . . . were about the most important thing in my whole musical education."

Cleveland was "bad enough with Bloch, without Bloch it would be impossible." A series of fellowships and grants enabled Sessions to escape to Europe, and there his distinctive style began to take shape. The most exciting and "public" personality in the music world of the 1920s was Stravinsky. He is very much a presence in *The Black Maskers* score of 1923, and the surface of the Symphony No. 1 (1926-27), with its steady rat-tat of eighth notes, is often Stravinskian too. But from the beginning Sessions was Sessions, writing music stockier than Stravinsky's and, as Harbison has pointed out, with a "total lack of Stravinskian irony and distance."

That Stravinskian surface eventually disappeared, or nearly so, but even while it was still prominent, as it is in the Violin Concerto (1930-35), elements from another, more German tradition—long-breathed melody, broad gestures, polyphony—were becoming more pronounced. Stravinskian athleticism has been crossed with the Romantic, always noble diction of Brahms and with Sebastian Bach's sinuously winding *melos*, Sessions all the while coming more and more to assume Bach's love for entwining these lines in elegantly elaborate contrapuntal tracery. As time passed, Sessions's melodic and harmonic vocabulary became increasingly chromatic, and by the end of the 1950s, he had adopted—by slipping into it almost unconsciously, as he liked to tell the story—Arnold Schoenberg's twelve-note mode of composition, but sounding more than ever like himself.

From *The Black Maskers* to the Concerto for Orchestra he completed for the Boston Symphony in 1981, whatever Sessions composed is possessed of electrifying energy, physical and intellectual. This energy produces a densely active music in which hardly anything is neutral, in which even accompaniments become so specific as to take on an assertive life of their own. The music throws events at you at a tremendous rate and, to quote Harbison once more, it is all "abundance and sublime willfulness." It is also profoundly traditional in the tensions and releases of its arching melodies, in its commitment to "the long line," in its expressive and ethical intent, its address to what Sessions called the "energies which animate our psychic life." Music, Sessions knew and insisted, "reproduces for us the most intimate essence, the tempo and the energy, of our spiritual being; our tranquility and our restlessness, our animation and our discouragement, our vitality and our weakness—all, in fact, of the fine shades of dynamic variation of our inner life."

The moods of the Symphony No. 2 cover the range from a muscular and spirited optimism that is compellingly evocative of its time to a brooding lyricism that is altogether Sessions's own and timeless. A rough road map of the first movement shows us this design: fast/slow/fast/slow/fast. But Sessions contrasts temper as well as speed, and it is good to know that the fast and slow sections are marked "*molto agitato*" and "*tranquillo e misterioso.*"

In a program note whose musical detail must have been bewildering even to the experienced and educated audiences of 1947, Sessions allowed that the symphony

"with reasonable accuracy . . . may be considered as in the key of D minor—the movements being in D minor, F minor, B-flat minor, and D major respectively. The subject of tonality is complex and even problematical nowadays, and if I use terms which I myself find inadequate to the facts of contemporary music, it is because they express certain essentials more satisfactorily than any others I know."

In other words, this movement's D minor is not quite like the D minor of Mozart's great piano concerto in that key, nor like that of César Franck's Symphony. (Nor of course are those D minors like each other.) At the same time—and Sessions even uses the D minor key signature of one flat in his score—D is the anchor, the point of departure, and, very clearly, the point of final cadence.

The first sound we hear is this chord:



I have written the notes that belong to D minor in white, the others in black. It is, in other words, a D minor chord that even in this, its first presentation, comes with considerable dissonant interference. Some of the instruments let it go immediately, others

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sustain it quietly, and with the chord still sounding, the strings take off on a brilliant flurry of sixteenth-notes.

The first movement consists of three sections marked *agitato* separated by interludes that are *tranquillo e misterioso*. For the moment, the mood is *agitato*. Immediately after the strings' brilliant sixteenths, the horns come in with a steady march of eighth-notes, and the trumpet climbs up a staircase of marchlike melody. The violins respond with a broad swing down and up, after which the trumpets continue their vigorous march forward. All this happens in not quite the first half-minute; among other things, then, it is a good example of what I mean when I say that Sessions's music is dense. Right now, as we listen to this arresting opening, the important point is that these tightly packed events with which Sessions pelts us provide the material to be discussed in this *agitato* section. The material is always more likely to be varied than restated literally; it is also to become more sharply profiled as the music unfolds.

To come back to that mordant opening chord for a moment: it is the first sound we hear, and that alone, even if it were less full of character and flavor, makes it something that we are likely to remember. Sessions therefore uses it as a landmark, as a signal that a significant juncture in the movement has been reached, as a marker that sets off the major sections of the movement. Nor is this chord an unvaried, static entity. Sessions always maintains enough of its characteristic tang to allow recognition to take place, but he can at the same time ring many variations on its color and voicing.

Andrew Imbrie, who worked with Sessions, puts it this way:

> The use of this chord neatly demonstrates a fact that is crucial to the understanding of Sessions's music, namely that function does not follow formula. The identity of the chord is not literal but approximate. The deviations from *literal* identity are small enough to permit the listener confidently to form the necessary association. Yet these same deviations are large enough to give variation of light and shade, allowing the chord to take on a coloration appropriate to its immediate context.

The *tranquillo e misterioso* music is a lyric violin solo (Sessions loved the high register of that instrument) played against a background of soft sustained chords with gently swirling figures in the solo cello to enliven the texture. The increasingly prominent swirls become a kind of bridge to the string flurry at the beginning of the *agitato* when that section returns. Both the second *agitato* and the second *tranquillo e misterioso* are more developmental in character, more richly figured and orchestrated than before. The third and last *agitato* brings new material, both at its beginning and its end. At the close, as the music calms down we hear a wide-ranging melody passed from one solo woodwind to another. Below that, a single viola, muted, murmurs a commentary of running sixteenth-notes—a final and surprising transformation of the dazzling sixteenth-note flurry, high, unmuted, and *fortissimo*, with which the movement began. Bass clarinet, cellos, basses, and timpani make a firm cadence onto D, and that note, repeated by all the strings pizzicato, closes the movement.

Now Sessions does something quite unexpected. "*Capriccioso*" in the *Allegretto capriccioso* direction for the second movement refers not only to the spirit in which the music is to be played but also to the composer's mood in placing this movement just there. After the densely packed, intensely serious first movement, Sessions gives us the shortest and lightest movement he ever put into one of his major works. One of the things that "lightest" means is that, so unlike Sessions's usual way, the first tune is unvaried upon its returns; the continuations, however, are full of delectable surprises. It is an ambling, wryly good-humored scherzo, whose slightly off-center harmonies remind me a bit of the delightfully tilted harmonies in Nielsen and Prokofiev. It takes less than two minutes and disappears in a puff of air.

The scherzo is just the breather we need before we enter the awesome and dark world of the next movement, *Adagio, tranquillo ed espressivo*. Here is the heart, the

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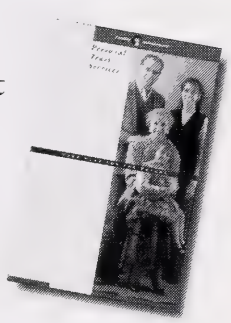


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tragic center of the symphony. Muted violas sing the first melody, which leads to a most beautiful extension for the oboe. A change of key (from B-flat minor to C-sharp minor), of tempo (*poco più mosso*), and color (clarinet with piano accompaniment) introduces a contrasting middle section. Soaring violins pick up the eloquent melody and lead it to a climax. The darker opening music returns. Weighty chords for brass and clarinets seem to signal catastrophe.

I never asked Sessions whether this was perhaps the place in the movement he had reached on April 12, 1945, the day the country was shocked to its roots by the news of the President's sudden death.* It is as well. He did not like to talk about such things and in his program note for the premiere he wrote that

> As composer of the work I do not wish to go beyond this [the indication of a few general expressive points such as the prevailing darkness and sombreness of the Adagio]; to do so would imply a kind of commitment and could be taken to indicate conscious intentions which did not exist. The music took the shape which it had to take—I strove, as always, to be simply the obedient and willing servant of my musical ideas. But it must be remembered that for a composer musical ideas have infinitely more substance, more reality, more specific meaning, and a more vital connection with experience than any words that could be found to describe them.

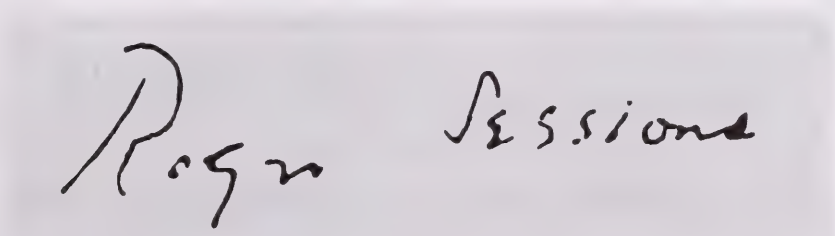
The movement closes quietly, with a wondrously beautiful passage for strings alone. Second violins suggest a "walking" melody, which is then carried to its touching conclusion by the first violins.

Once again, Sessions proceeds by extreme contrast. The finale is for the most part music of assertive brilliance, beginning with a series of trumpet chords (with cellos and piano) descending in parallel. The movement is a rondo of generously varied substance and, except for one episode that is a dramatic interruption, of high spirits. At the end, Sessions leaves no doubt of the "D-ness" of the symphony. Bass instruments sit down firmly on a double pedal of D and A (the crucial two-thirds of a D chord). Suddenly everything wheels into focus, as when the optometrist has found the perfect lens at last. Beginning with flute and piccolo on a high A, the wind instruments rapidly descend the D major staircase, to land us on the solid floor of a final low D, *fortissimo*, of low brass, basses, and kettledrum.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. His program note on Roger Sessions's Symphony No. 2 appeared originally in the program book of the San Francisco Symphony, copyright ©1985 San Francisco Symphony, and is reprinted here by permission of that orchestra.

*An irreverent memory intrudes, that of the autograph manuscript of *La bohème*, in which Puccini marked the brass chord indicating Mimi's death with a neatly drawn skull and crossbones. And, unlikely though it seems, there is a Sessions-Puccini connection inasmuch as in 1910, Sessions's father consulted several important composers, Engelbert Humperdinck being one and Puccini another, about the thirteen-year-old Roger's future. Puccini, Sessions later learned, paced the floor for a long time but finally felt unable to take the responsibility for giving advice on so important a matter.



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Hector Berlioz
Waverley, Grand overture, Opus 1



Louis-Hector Berlioz was born at La Côte-St. André, Isère, France, on December 11, 1803, and died in Paris on March 8, 1869. His Waverley *Overture was composed in 1827 and was ultimately published as Opus 1, though it was the second Berlioz work to receive that designation, since he had already assigned the number to his "Eight Scenes from Goethe's 'Faust'," a composition that he withdrew, granting numerical primacy to* Waverley. *Berlioz himself conducted the first performance on May 26, 1828, in Paris. The first American performance took place in Boston in a concert given by the Germania Musical Society under the direction of Carl Bergmann on December 13, 1851. The only previous Boston Symphony performances of the* Waverley *Overture were given by Colin Davis in Boston and New York in January 1975, and by Seiji Ozawa, also in Boston and New York, in September and October 1983. The overture is scored for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons (with optional doubling to four), four horns, valve trumpet in D and two trumpets, three trombones and tuba, timpani, and strings.*

It was characteristically bold of the twenty-five-year-old Berlioz to give a concert entirely of his own music at a time when he was still regarded as a student by his teachers at the conservatory (though, as events would show soon enough, he had already surpassed them in originality and daring). The concert was conceived largely as a means of attracting the attention of the young Irish actress Harriet Smithson, who had just made a sensation in Paris playing the role of Ophelia in Kemble's production of *Hamlet*, which opened in Paris on September 11, 1827. Berlioz was bowled over by Shakespeare in this production, but he was also personally bowled over by the Ophelia. Perhaps a performance of his music would attract her attention? Yet an orchestral concert entirely devoted to the works of a conservatory student was unheard of! Not least of Berlioz's problems was getting around old Cherubini, the director of the institution, a crabbed and embittered man, utterly devoted to artistic conservatism and to maintaining "rules" regardless of whether they had any point. (The director's first encounter with young Berlioz a few years earlier had occurred when Cherubini had called him virtually a criminal for entering the conservatory by the ladies' entrance—though the rule that made it so had only just been promulgated by Cherubini and not made known to the public at large!) Berlioz used all his skill and some political connections to go around the director and obtain permission for the use of the conservatory's concert hall. It was important for Berlioz that news of his concert come to the ears of Harriet Smithson, so he was careful to arrange for announcements in the press, emphasizing the unusual nature of the occasion. But if she was at all aware of Berlioz, she certainly did not come to his concert. (Some years later his constant pursuit finally succeeded; they married—and were soon utterly miserable with one another.)

But in every respect except the personal one of Harriet Smithson, the concert was a complete success. The players were enthusiastic from the first rehearsal. The critics were generous—even those who later became violently opposed to Berlioz's music. One of these, F.J. Fétis, who was soon to attack the *Symphonie fantastique*, wrote: "M. Berlioz has genius. His style is energetic and sinewy. His inspirations are often graceful. But still more often he spends himself in combinations of an original and passionate cast, which border on the wild and bizarre and are only saved by the fact that they come off." Two of the works on the program were the *Waverley* Overture and



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the overture to his opera *Les Francs-Juges*. The critics generally preferred the former. Today the view is reversed. *Waverley* is a fine achievement for a young composer, but the *Francs-Juges* overture reveals more of what we now recognize as the true Berlioz.

Walter Scott's historical novels of Scotland (and later of England and still more exotic places) excited enormous enthusiasm all over Europe from the anonymous publication of the first in the series, *Waverley*, in 1814. Eventually Scott's novels were read all over Europe and America and became the sources for any number of romantic operas, including *Lucia di Lammermoor* and versions of *Ivanhoe* by Marschner, Nicolai, and Arthur Sullivan. Berlioz no doubt had read *Waverley*, but his overture reveals little specific musical detail to tie it to this particular book. On his original manuscript Berlioz copied out a text made up of sentences from the novel, but he finally replaced it with this much simpler epigraph, drawn from the fifth chapter, which now stands at the head of the score:

Dreams of love and Lady's charms
Give place to honour and to arms.

The first line of this couplet is no doubt meant to refer to the slow introduction, which, after an inchoate idea in the lower strings, turns into a calm lyric melody in the cellos; at its continuation the woodwinds hint at imitations. The Allegro vivace is vigorous and spirited. It may remind us more of the spirit of Italian opera than of historical adventure in Scotland, but it remains a remarkable accomplishment among a young composer's early outings.

—Steven Ledbetter

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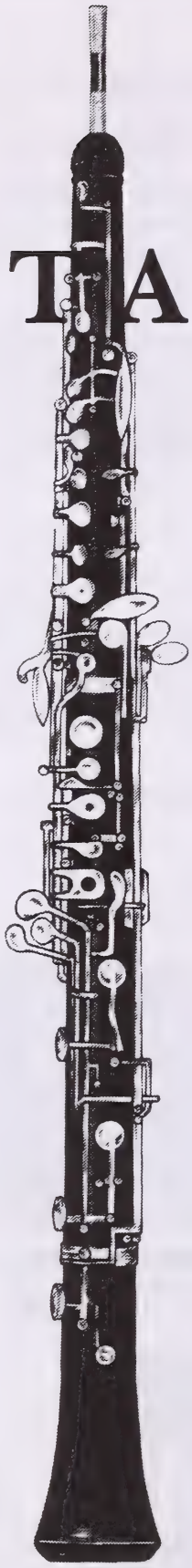
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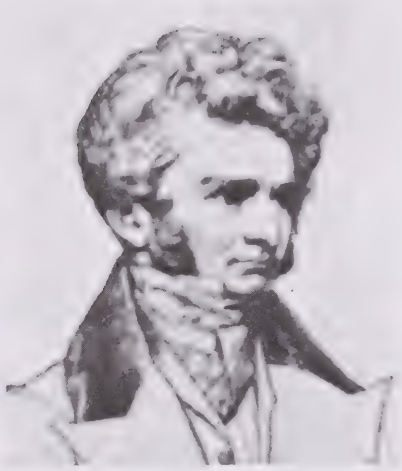
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Hector Berlioz
Les Nuits d'été, Opus 7



Berlioz composed Les Nuits d'été, *a cycle of six songs to texts by Théophile Gautier, in 1840 or 1841 and published it (in its original form for mezzo-soprano or tenor and piano) in June 1841. The composer orchestrated "Absence" for his mistress Marie Recio in 1843; the remainder was orchestrated by 1856 at the suggestion of a Swiss publisher. Berlioz himself never programmed the entire cycle in his concerts, and the date of the first performance is not known. Though Wilhelm Gericke programmed Boston Symphony performances of "Le Spectre de la Rose" with Gertrude Edmands in 1889 and Pierre Monteux programmed "Absence" and "Villanelle" with Madeleine d'Espinoy-Colonne in 1922, the BSO's first complete performance of* Les Nuits d'été *did not take place until August 7, 1954, when Eleanor Steber was soloist under Charles Munch's direction at Tanglewood. Munch was also conductor for the BSO's first subscription performances, with Victoria de los Angeles in April 1955. BSO performances since then have featured Marilyn Horne under the direction of Henry Lewis, Janet Baker under Colin Davis, Frederica von Stade under Seiji Ozawa (the most recent subscription performances, in October 1983), Tatiana Troyanos under Charles Dutoit, and Frederica von Stade under John Nelson (the most recent Tanglewood performance, in August 1992). The orchestral part calls for two flutes, one oboe, two clarinets, one bassoon, two horns (a third horn is added for the last song), and strings.*

We have been a long time getting over the nineteenth-century misconception of Berlioz as a composer who wrote music only for musical forces deployed on the most gigantic scale, designed to pound the listener into stupefied submission through sheer decibel power. Of course, many of his works do call for a large ensemble, often with unusual demands in the brass departments. But even those who know only such huge showpieces as the *Requiem* or *The Damnation of Faust* should recall that the entire ensemble is used most sparingly, for particular climactic effects. A moment's reflection brings to mind any number of passages in these and other "grandiose" works of Berlioz that make their statement with a small ensemble, virtually a chamber orchestra, even at times with a single instrument or voice intoning an unaccompanied melody. For there can be no doubt that melody is at the heart of Berlioz's musical conception, and all else—rhythmic vivacity, harmony, orchestral color—follows after.

Berlioz grew up in the country; the first music he heard and the music he knew best was primarily melodic: folk songs, popular ballads, and airs from opéras-comiques. He was not a pianist, so unlike many of his contemporaries, he never conceived his music at or for the keyboard, which tends to stress the harmonic underpinnings and to develop small motivic ideas into larger melodies. No, Berlioz conceived his melodies pure and whole, as an attempt to capture a particular mood, the expressive quality of a particular text. They are often unusual in their shape and proportion (especially when compared to the German songs or symphonies that we have come to think of as normative). This is a reflection of an utterly different musical vision, not a shadow (as some critics have had it) on the composer's competence. He considered his melodies a kind of flexible musical prose, rather than the "musical verse" that might be represented by more stereotyped patterns. Listening to Berlioz's melodies over and over until through familiarity they reveal their inner logic is the best way of entering into the secret places of his musical thought. And nowhere is the melodic element so overwhelmingly predominant as in the songs.

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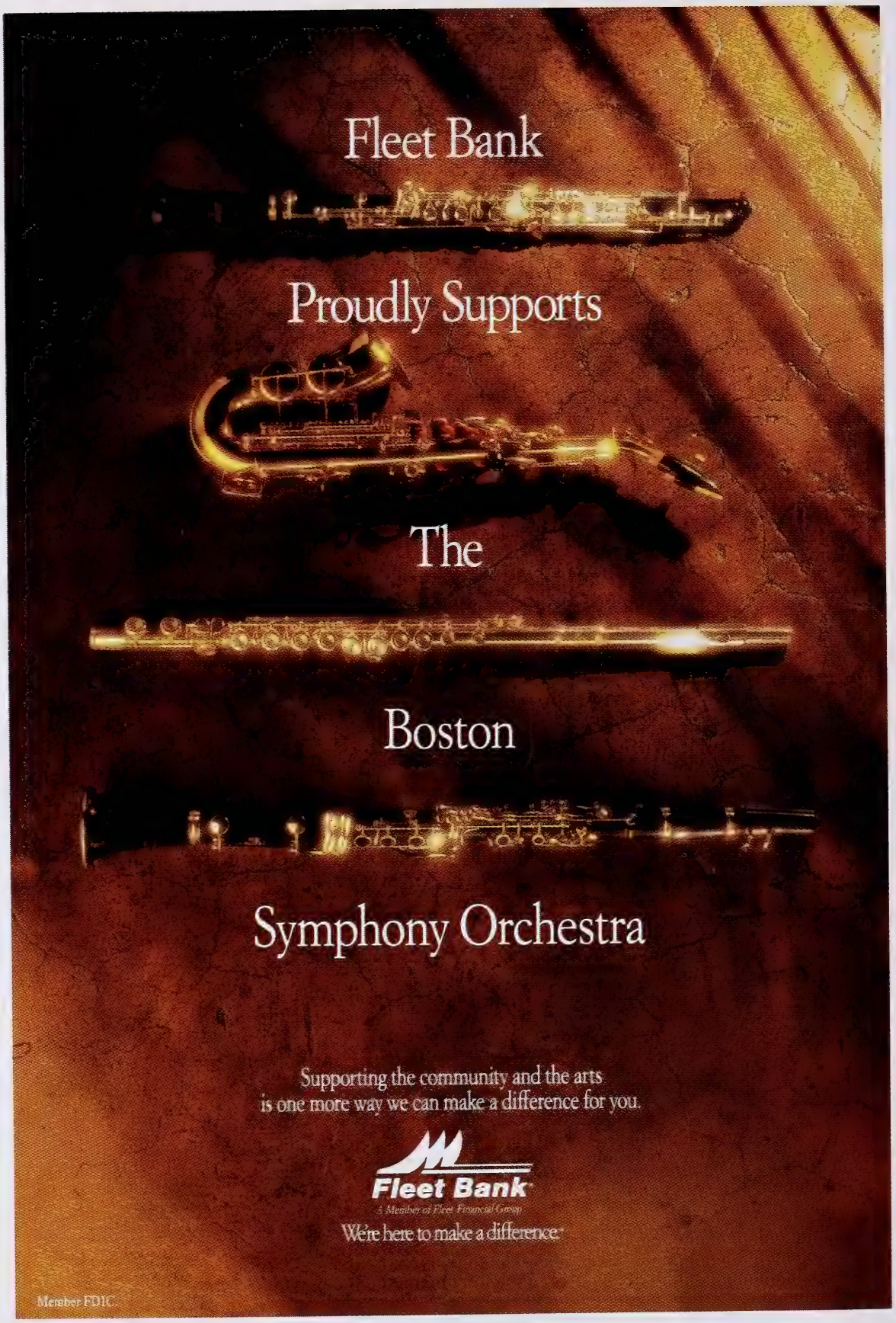
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We know very little about the composition of these six songs, all settings of texts by the composer's friend Théophile Gautier, other than that Berlioz himself chose the particular poems and added his own titles with the poet's approval. Though the songs were published together as a set, there is not the slightest thread of plot connecting them; rather they seem to be grouped with one another because all of them deal in some way with the theme of longing—occasionally in an ironic way, more frequently in deadly earnest.

In the original piano version, Berlioz intended the songs to be performed by tenor or mezzo-soprano; when he orchestrated them, he changed the keys of two of them and suggested different voice parts for some of the songs (implying a performance of the set by more than one singer). It has always been most common for a single singer to undertake the entire cycle, but the composer's suggestions are indicated in parentheses here.* "*Villanelle*" (mezzo-soprano or tenor) is a fresh spring song of simple contentment. "*Le Spectre de la rose*" (contralto) is a conventional homage to the loved one: the very rose that lies on her breast is the envy of kings. The sentimental image is presented with considerable passion. "*Sur les Lagunes: Lamento*" (baritone or contralto or mezzo-soprano), a threnody for a loved one who has passed away, rocks gently in its 6/8 rhythm, which might well be an emblem for Charon's boat, ferrying the lost one "on the sea" that comes at the end of life, leaving one behind to mourn. "*Absence*" (mezzo-soprano or tenor) is the finest song of the set, its simplicity evoking an over-

*The present performances of *Les Nuits d'été* are the first by the Boston Symphony Orchestra to employ several singers. Seiji Ozawa and the BSO are scheduled to perform the work again next April with a single soloist (soprano Sylvia McNair), thus giving BSO audiences a chance to hear the work performed both ways in the course of a single subscription season.



Théophile Gautier

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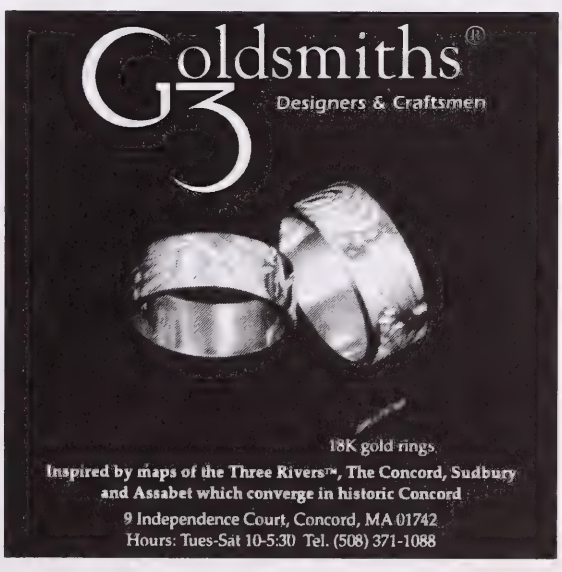
powering loneliness. "*Au Cimetière: Clair de lune*" (tenor) begins with an accompaniment of the utmost simplicity that becomes more elaborate and shivery as the singer feels a "shade" brushing past (harmonics in the upper strings). "*L'Île inconnue*" (contralto or tenor) is an energetic song of the sea, an offer to take the "young beauty" wherever she wishes to go. But there is an ironic twist when she says that she desires to go to the land "where love lasts forever." The reply: "That shore is little known."

The poems themselves are thoroughly conventional in both manner and substance, but Berlioz's music imparts a degree of feeling that covers a wide range. His orchestra is small—just a handful of woodwinds (counting the horns as part of the woodwind group) with a modest string ensemble. They practically never indulge in the kind of word-painting that a Schubert might provide—no galloping horses or waves gently lapping the side of the boat. The instruments provide rhythmic activity, delicately varied colors, and harmonic underpinning, but for the most part they remain secondary to the voice. The entire cycle remains a vibrant monument to the expressive power of melody.

—S.L.

Text and translation begin on the next page.





"Les Nuits d'été"
Six poèmes de Théophile Gautier

Villanelle

Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux nous irons, ma belle,
Pour cueillir le muguet aux bois.
Sous nos pieds égrenant les perles
Que l'on voit au matin trembler,
Nous irons écouter les merles
Siffler.

Le printemps est venu, ma belle,
C'est le mois des amants béni;
Et l'oiseau, satinant son aile,
Dit des vers au rebord du nid.
Oh, viens donc, sur ce banc de mousse
Pour parler de nos beaux amours,
Et dis-moi de ta voix si douce:
Toujours!

Loin, bien loin, égarant nos courses,
Faisons fuir le lapin caché,
Et le daim au miroir des sources
Admirant son grand bois penché,
Puis chez nous tout heureux, tout aises,
En paniers enlaçant nos doigts,
Revenons, rapportant des fraises
Des bois.

Le Spectre de la rose

Soulève ta paupière close
Qu'effleure en songe virginal.
Je suis le spectre d'une rose
Que tu portais hier au bal.
Tu me pris encor emperlée
Des pleurs d'argent de l'arrosoir,
Et parmi la fête étoilée
Tu me promenas tout le soir.

O toi, qui de ma mort fut cause,
Sans que tu puisses le chasser,
Toutes les nuits mon spectre rose
A ton chevet viendra danser.
Mais ne crains rien, je ne réclame
Ni messe ni De Profundis.
Ce léger parfum est mon âme
Et j'arrive du paradis.

"Summer Nights"
Six poems by Théophile Gautier

Villanelle

When the season changes
And the cold weather has gone,
My love, we will go together
To pick lily-of-the-valley in the woods.
Our feet scattering
The glittering pearls of morning dew,
We will go and hear
The blackbirds sing.

The spring has come, my love,
It is the blessed season for lovers;
And the bird, preening its wings,
Sings songs from the edge of its nest.
Oh come and sit on the mossy bank
And talk of our happy love,
And say to me in your soft voice:
For ever!

Far, far away, our footsteps wandering,
We'll startle the rabbit from its hiding,
And the deer watching its great antlers
Mirrored in the stream;
Then back home in complete happiness and contentment,
Our fingers entwined, return
Carrying baskets
Of wild strawberries.

The Spectre of the Rose

Lift up your eyelids
That glow with a maiden dream.
I am the ghost of a rose
Which you wore last night at the ball.
You took me still moist
And glistening from the gardener's spray,
And through the sparkling scene
You walked me with you all evening.

Oh you who was cause of my death:
Without your being able to escape it,
Night after night my fragrant ghost
Will come to dance at your pillow.
But do not be afraid.
I exact no mass or De Profundis.
This faint perfume is my soul
And it is from paradise that I come.

Mon destin fut digne d'envie,
Et pour avoir un sort si beau
Plus d'un aurait donné sa vie.
Car sur ton sein j'ai mon tombeau,
Et sur l'albâtre où je repose
Un poète avec un baiser
Ecrivit: "Ci-gît une rose
Que tous les rois vont jalouser"

My destiny was one to be coveted;
Many would give their lives
To have a fate as beautiful as mine.
For my tomb is on your breast,
And on the marbled whiteness where I rest
A poet wrote with his kiss:
"Here lies a rose
That kings will envy."

Sur les Lagunes

Ma belle amie est morte.
Je pleurerai toujours;
Sous la tombe elle emporte
Mon âme et mes amours.
Dans le ciel sans m'attendre
Elle s'en retourna;
L'ange qui l'emmena
Ne voulut pas me prendre.
Que mon sort est amer!
Ah, sans amour s'en aller sur la mer!

La blanche créature
Est couchée au cercueil.
Comme dans la nature
Tout me paraît en deuil!
La colombe oubliée.
Pleure et songe à l'absent;
Mon âme pleure et sent
Qu'elle est dépareillée.
Que mon sort est amer!
Ah, sans amour s'en aller sur la mer!

Sur moi la nuit immense
S'étend comme un linceul.
Je chante ma romance
Que le ciel entend seul.
Ah, comme elle était belle,
Et comme je l'aimais!
Je n'aimerai jamais
Une femme autant qu'elle.
Que mon sort est amer!
Ah, sans amour s'en aller sur la mer!

On the Lagoons

My fair one is dead.
I will weep always.
She has taken with her into the tomb
My whole being and all my love.
She did not wait
But returned to heaven.
The angel that drew her back
Would not take me with her.
How bitter is my fate.
Ah, without love to depart on the sea!

Her white body
Sleeps in the grave;
And now all nature
Seems to me in mourning.
The foresaken dove mourns
And broods on the departed;
My soul mourns and feels
As if cut in two.
How bitter is my fate.
Ah, without love to depart on the sea!

The vast night spreads
Over me like a shroud.
I sing my song,
And only the sky hears it.
Ah, how beautiful she was
And how I loved her;
Never will I love
A woman as I have loved her.
How bitter is my fate.
Ah, without love to depart on the sea!

Please turn the page quietly,
and only after the music has stopped.

Absence

Reviens, reviens, ma bien aimée!
Comme une fleur loin du soleil
La fleur de ma vie est fermée
Loin de ton sourire vermeil.

Entre nos coeurs quelle distance!
Tant d'espace entre nos baisers!
O sort amer! O dure absence!
O grands désirs inapaisés!

Reviens, reviens, etc.

D'ici là-bas que de campagnes,
Que de villes et de hameaux,
Que de vallons et de montagnes,
A lasser le pied des chevaux!

Reviens, reviens, etc.

Absence

Come back, come back my beloved.
Like a flower away from the sun.
The flower of my life is closed up
Away from your warm smile.

What distance lies between our hearts;
So great a gulf between our kisses;
Oh bitter fate, oh cruel absence,
Mighty desires unsatisfied.

Come back, etc.

From here to there what plains lie between,
What towns and villages,
What valleys and hills,
To tire the horses' hooves.

Come back, etc.

Au Cimetière (Clair de lune)

Connaissez-vous la blanche tombe
Où flotte avec un son plaintif
L'ombre d'un if?
Sur l'if une pâle colombe,
Triste et seule au soleil couchant,
Chante son chant:

Un air maladivement tendre,
A la fois charmant et fatal
Que vois fait mal
Et qu'on voidrait toujours entendre;
Un air comme en soupire aux cieux
L'ange amoureux.

On dirait que l'âme éveillée
Pleure sous terre à l'unisson
De la chanson,
Et du malheur d'être oubliée
Se plaint dans un roucoulement
Bien doucement.

Sur les ailes de la musique
On sent lentement revenir
Un souvenir,
Une ombre, une forme angélique
Passe dans un rayon tremblant
En voile blanc.

In the Cemetery (Moonlight)

Do you know the white gravestone
Which the shade of a yew-tree
Touches like a sigh?
On the yew a solitary white dove
As the sun goes down
Sings its sad song:

A sickly sweet air
At once enchanting and full of doom,
Which affects you unpleasantly
And which one would like to listen to for ever;
Like a song sighed out to heaven.
By a love-lorn angel.

One would think the awakened soul
Wept under the earth
In tune with the song,
And from grief at being forgotten
Complained in a soft murmur
Like the moaning of a dove.

You feel that a memory
Is ebbing back,
Recalled by the music.
A shade, a shimmering form
Brushes past you,
Shrouded in white.

Les belles de nuit demi-closes
Jettent leur parfum faible et doux
Autour de vous,
Et le fantôme aux molles poses
Murmure en vous tendant les bras:
Tu reviendras!

Oh jamais plus, près de la tombe
Je n'irai, quand descend le soir
Au manteau noir,
Ecouter la pâle colombe
Chanter sur la pointe de l'if
Son chant plantif!

Round you,
From the half-open amaryllis flowers
Comes a faint perfume,
And the phantom whispers to you,
Softly stretching out its arms:
You will come back.

Oh never again, when the evening
Comes darkly down,
Will I go and stand near the grave
And hear the pale dove
From the top of the yew-tree sing
Its plaintive song!

L'Île inconnue

Dites, la jeune belle,
Où voulez-vous aller?
La voile enfle son aile,
La brise va souffler.

L'aviron est d'ivoire,
Le pavillon de moire,
Le gouvernail d'or fin.
J'ai pour lest une orange,
Pour voile une aile d'ange,
Pour mousse un séraphin.

Dites, la jeune belle,
Où voulez-vous aller?
La voile enfle son aile,
La brise va souffler.

Est-ce dans la Baltique?
Dans la mer Pacifique?
Dans l'île de Java?
Ou bien est-ce en Norvège
Cueillir la fleur de neige,
Ou la fleur d'Angsoka?

Dites, la jeune belle,
Où voulez-vous aller?

Menez-moi, dit la belle,
A la rive fidèle
Où l'on aime toujours!
Cette rive, ma chère,
On ne la connaît guère
Au pays des amours.

Où voulez-vous aller?
La brise va souffler.

The Unknown Isle

Tell me, young beauty,
Where do you want to go?
The sails are set,
The breeze is getting up.

The oar is ivory,
The flag of silk,
The helm of fine gold.
For ballast I have an orange,
For sail, an angel's wing,
For ship's boy a seraph.

Tell me, young beauty,
Where do you want to go?
The sails are set,
The breeze is getting up.

Is it to the Baltic?
To the Pacific Ocean?
To the Island of Java?
Or is it to Norway,
To pick the snowflowers,
Or the flowers of Angsoka?

Tell me, young beauty,
Where do you want to go?

Take me, the fair one replies,
To the faithful shore
Where love lasts for ever.
That shore, my dear,
Is little known
In the country of love.

Where do you want to go?
The breeze is getting up.

Beethoven

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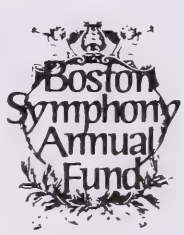
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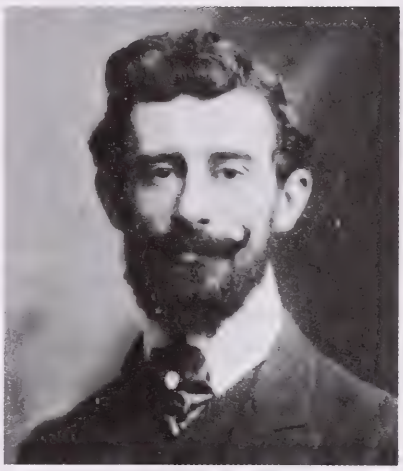
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Maurice Ravel
Alborada del gracioso



Joseph Maurice Ravel was born at Ciboure, Basses Pyrénées, France, on March 7, 1875, and died in Paris on December 28, 1937. He composed Alborada del gracioso *as a piano piece in 1905, orchestrating the work in 1918. The orchestral premiere was given in Paris on May 17, 1919, Rhené-Baton conducting. The first American performance took place at a concert of the Boston Orchestral Club under the direction of Georges Longy on February 16, 1921. Serge Koussevitzky gave the first Boston Symphony Orchestra performance on January 7, 1929, in New York. Later BSO performances were given by Enrique Fernández Arbós, Richard Burgin, Leonard Bernstein, Pierre Monteux, Eugene Ormandy, and Seiji Ozawa, who led the most recent Tanglewood performance in July 1985 and the most recent subscription performances in February and April 1989. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones and tuba, timpani, crotales, triangle, tambourine, castanets, side drum, cymbals, bass drum, xylophone, two harps, and strings.*

In 1905 Ravel composed a set of five piano pieces under the title *Miroirs (Mirrors)*. Three of the five individual works—*Une Barque sur l'océan, Alborada del gracioso*, and *La Vallée des cloches*—were all later orchestrated. The most successful of these re-clothed pieces is certainly the *Alborada del gracioso*. In its original keyboard format, the piece is filled with powerful accents and impossibly fast repeated notes that are a challenge to even the most gifted virtuoso. Such overwhelming technical demands almost cried out to be translated to the orchestra, especially for a composer like Ravel, to whom the art of transcribing from piano to orchestra was a welcome challenge, one that he met repeatedly with remarkable success.

The title of the piece is evocative, if a bit mysterious. "*Alborada*" is the Spanish equivalent of the French "*aubade*," the Italian "*alba*," and the German "*Morgenlied*," all of them "dawn songs," a characteristic genre from the lyric poetry of the Middle Ages. Generally they are conceived as being sung by a friend watching out for the safety of two illicit lovers. As the night wanes, the friend, outside the bedroom window, sings that the dawn is approaching and that it is time for the lovers to part. (Wagner employed the same genre of the "dawn song" in Brangaene's unheeded warning to Tristan and Isolde that the night is drawing to its end.) As such, the poem of a song—and any music that would accompany it—is likely to be of a sentimental cast.

It is the second part of Ravel's title that is uniquely elusive, for this is the *aubade* of the "*gracioso*"—a buffoon, a jester, a clown. So this "morning song" is not the end of a romantic interlude, but rather a vigorous Spanish dance, possibly somewhat comic in character, built up from a typical Iberian rhythm and the frequent opposition of 6/8 and 3/4 meters, often heard simultaneously in different instruments. But the rhythmic pattern here is treated with more variety than in the intentionally hypnotic *Boléro*, as the meter shifts occasionally from 6/8 to 9/8. The introductory phrase, pizzicato in the strings, suggests a guitar refrain that recurs several times between "verses" of the song, which becomes a brilliant orchestral showpiece, presented with bright splashes of color and virtuosic solo interjections culminating in a glorious racket. As a real "dawn song," the work would be catastrophic; in addition to waking the lovers, it would arouse the entire neighborhood. But it remains one of Ravel's most colorful evocations of Iberian dance.

—S.L.

More . . .

John Harbison's article on Roger Sessions in The New Grove Dictionary of American Music is an excellent brief introduction to the man and his work. A marvelously personal view of Sessions that gets beyond the stern facade that most viewers have felt in the man (probably caused by his shyness as much as anything) can be obtained from Andrea Olmstead's *Conversations with Roger Sessions*, the fruit of many years of tape-recorded interviews (Northeastern). Though not all of Sessions's works are discussed in the book, there are interesting insights on many pieces, and much else. Olmstead has also written a more purely academic book, *Roger Sessions and his Music* (UMI Research Press), heavily indebted to the Sessions interviews as well as secondary sources; this discusses virtually all of Sessions's works, one by one, in some detail, but is better suited to reference than casual reading. More recently Olmstead has produced a valuable and most informative edition of letters from and to Sessions (Northeastern). Edward T. Cone's long interview with Sessions in *Perspectives on American Composers* (Norton paperback), from which some of the quotations in the program note are taken, is extremely interesting. The same volume contains a discussion of Sessions's music, necessarily much more technical, by Andrew Imbrie ("Roger Ses-

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sions: In Honor of his Sixty-Fifth Birthday"). The lectures given at Harvard when Sessions held the Charles Eliot Norton professorship there in 1968-69 are published as *Questions About Music* (Norton paperback). A substantial collection of other Sessions essays on a variety of topics has been edited by Edward T. Cone (Princeton, available in paperback). A splendid new recording of the Second Symphony by the San Francisco Symphony under the direction of Herbert Blomstedt (London, with John Harbison's Symphony No. 2 and his Oboe Concerto) is a welcome replacement for Dimitri Mitropoulos' much older recording with the New York Philharmonic, which, made early in the work's history, functioned as little more than a stopgap.

Though unlucky enough in his own lifetime, Berlioz has been supremely fortunate in recent decades to have attracted biographers of the highest merit. Hugh Macdonald, general editor of the new Berlioz critical edition, has written a superbly balanced, enthusiastic, compact introduction to the life and works of the composer for the Master Musicians series, entitled simply *Berlioz* (Dent). For a well-informed brief introduction, the excellent Berlioz article in The New Grove is the place to start; it is also by Hugh Macdonald and has been reprinted in *The New Grove Early Romantic Masters 2* (Norton paperback), along with the articles on Weber and Mendelssohn. The series of helpful BBC Music Guides includes a short volume on *Berlioz Orchestral Works*,

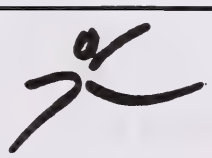
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likewise by Macdonald (University of Washington paperback). The recent biography by D. Kern Holoman, also entitled *Berlioz* and somewhat larger in scope than Macdonald's book of the same name, is equally highly recommended (Harvard). Holoman's book may be the best place to find out almost anything you care to know about the composer. In addition, Holoman beautifully integrates the work with the life, showing how Berlioz's music grew out of a distinctive French tradition as well as out of the composer's own fertile imagination. He traces the ways in which the composer uses early sketches for pieces composed much later, taking advantage of forty or more years of detailed Berlioz scholarship and seeming to encompass it all in a single gracefully written volume. His book will surely be the standard one-volume Berlioz study for this generation. Word has it that David Cairns's new Berlioz book—not yet published in this country—is also first-rate. An excellent purely musical discussion of Berlioz's work is Brian Primmer's *The Berlioz Style* (Oxford). A much more technical book (it grew out of a doctoral dissertation) is D. Kern Holoman's *The Creative Process in the Autograph Musical Documents of Hector Berlioz, c.1881-1840* (UMI Research Press), which traces the composition of many of the composer's early masterpieces in some detail.



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The most direct and personal way to begin finding out about Berlioz is from his own *Mémoires*, a masterpiece of autobiography. Despite the difficulties of his career and his increasing bitterness, Berlioz's sense of humor allowed him to achieve a remarkable balance in telling the story of his life. He is also the finest writer among the great composers, so the book is memorable from the purely literary point of view. The translation to read is the one by David Cairns, published as *The Memoirs of Hector Berlioz*, which can be found in libraries (the Norton edition, once available in paperback, is unfortunately out of print). An older translation by Ernest Newman is still available but lacks the detailed corrections of Berlioz's misstatements and exaggerations (Dover). Nonetheless, the *Mémoires* capture the composer's pride, wit, passion, and sardonic humor with special flair.

Apparently the only current recording of *Waverley* is the one included on Sir Colin Davis's first-rate disc of Berlioz overtures with the London Symphony (Philips, including also *Le Corsaire*, *Roman Carnival*, *Les Francs-Juges*, and *King Lear*). Seiji Ozawa and the Boston Symphony have recorded *Les Nuits d'étés* with Frederica von Stade (CBS Masterworks, with Debussy's *La Damoiselle élue*; currently unavailable). Philips has unfortunately deleted a fine recording of the work that presented the songs with four different singers, as Berlioz intended; it featured the London Symphony Orchestra conducted by Colin Davis with Sheila Armstrong, Josephine Veasey, Frank Patterson, and John Shirley-Quirk. One can only hope that it will reappear, especially as it also contained five other Berlioz songs with orchestral accompaniments. In the meantime the recommended recordings are those of Janet Baker with Sir John Barbirolli conducting the New Philharmonia Orchestra (EMI Studio, with Berlioz's *La Mort de Cléopâtre* and excerpts from *Les Troyens*) and Régine Crespin with Ernest Ansermet and the Orchestre de la Suisse Romande (London, with Ravel's *Shéhérazade* and songs by Debussy and Poulenc). The original version of *Les Nuits d'été* with piano accompaniment has been recorded by Janis Taylor with Dalton Baldwin (Dorian, with other Berlioz songs).

The best Ravel book available has not yet been published in this country; it is Roger Nichols' new contribution to the Master Musicians series, replacing the older (but still useful) volume by Norman Demuth. Nichols is both insightful and enthusiastic in his treatment of Ravel's music. Arbie Orenstein's *Ravel: Man and Musician* (Columbia) is a thorough study, but very dry, all too clearly revealing its origin in a doctoral dissertation. A sensitive discussion of Ravel can be found in *Romanticism and the Twentieth Century*, the final volume of the four-volume study *Man and his Music* by Wilfred Mellers (Shocken). An excellent brief discussion of Ravel's orchestral music is to be found in the BBC Music Guide that Laurence Davies devotes to that subject (University of Washington paperback). Davies has also written a fine book called *The Gallic Muse* with essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). One of Seiji Ozawa's earliest Boston Symphony recordings, containing Ravel's *Alborada del gracioso* along with *Boléro*, *Une Barque sur l'océan*, the *Menuet antique*, *Pavane pour une Infante défunte*, and *La Valse*, has been reissued as a mid-priced compact disc (Deutsche Grammophon Galleria). Other excellent recordings of *Alborada del gracioso* include those by Charles Dutoit with the Montreal Symphony (London, with *La Valse*, *Rapsodie espagnole*, and *Boléro*) and Leonard Bernstein with the New York Philharmonic (CBS, with *Boléro*, the second *Daphnis* suite, and *La Valse*).

—S.L.

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Susan Graham



Mezzo-soprano Susan Graham made her Boston Symphony debut last week in performances of Berlioz's *Roméo et Juliette* under Seiji Ozawa's direction. Ms. Graham made her Covent Garden debut in a new production of Massenet's *Cherubin* and her Welsh Opera debut as Octavian in *Der Rosenkavalier* last season. Return engagements brought her to the Metropolitan Opera as Ascanio in Berlioz's *Les Troyens* under James Levine, and to San Francisco Opera and the Salzburg Summer Festival as Annio in Mozart's *La clemenza di Tito*. This year she returned to the Salzburg Summer Festival as Cherubino in a new production of *Le nozze di Figaro* marking the festival's seventy-fifth anniversary. Also in 1994-95 she makes her debut with Vienna State Opera as Octavian in *Der Rosenkavalier* and her La Scala debut under Seiji Ozawa's direction as Marguerite in Berlioz's *Damnation of Faust*. She returns to Covent Garden as Dorabella in *Così fan tutte* and to Opera de Lyon as Berlioz's Marguerite with José van Dam and Thomas Moser under Kent Nagano; the latter production will be recorded by Erato. Also this season she accompanies Seiji Ozawa and the Boston Symphony Orchestra to Hong Kong and Japan, sings Mozart's C minor Mass with John Eliot Gardiner and the Monteverdi Choir on tour in Spain and Switzerland, and performs Brahms's *Liebeslieder* Waltzes at the Musikverein in Vienna, the latter work to be recorded by BMG Classics. Future recording projects also include Berlioz's *Roméo et Juliette* with Myung-Whun Chung and the Bastille Opéra Orchestra for Deutsche Grammophon, and the role of Stephano in Gounod's *Roméo et Juliette* under Leonard Slatkin for BMG Classics. Recital engagements include her debut at London's Wigmore Hall, a solo recital in Washington, D.C., and a duo-recital with tenor Michael Schade at New York's Lincoln Center. Past and future collaborations include appearances with such leading conductors as Claudio Abbado, Sir Colin Davis, Nikolaus Harnoncourt, Sir Neville Marriner, André Previn, and Sir Georg Solti. Ms. Graham first sang at the Metropolitan Opera in the 1991-92 season, as the Second Lady in *Die Zauberflöte*, Cherubino in *Le nozze di Figaro*, and Tebaldo in *Don Carlo*. Earlier successes included the roles of Erika in Barber's *Vanessa* and Charlotte in Massenet's *Werther* with the Opera Theatre of St. Louis, and the title role of Massenet's *Cherubin* while at the Manhattan School of Music. Ms. Graham is a winner of the Metropolitan Opera National Council Auditions, the Schwabacher Award of San Francisco Opera's Merola Program, and a career grant from the Richard Tucker Foundation.

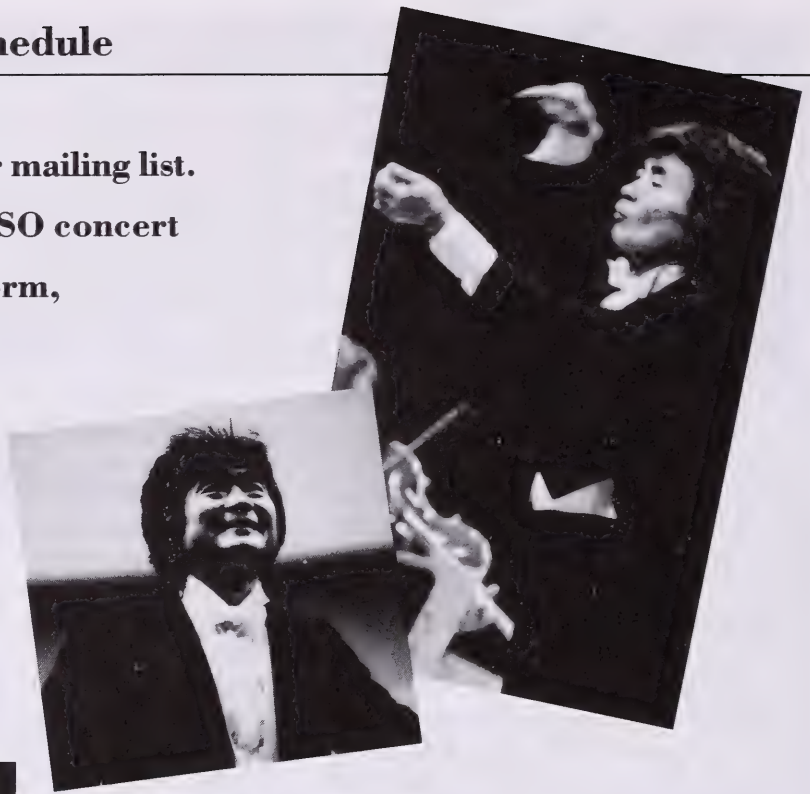
Vinson Cole



Tenor Vinson Cole has been internationally acclaimed for his performances on the operatic stage, with leading symphony orchestras, and in recital. Born in Kansas City, Missouri, to an artistic family, Mr. Cole began studying voice when he was nine, attended the Philadelphia Musical Academy on a full scholarship, and continued his studies at the Curtis Institute with Margaret Harshaw. In 1976 he won the National Award in Chicago's prestigious WGN "Auditions of the Air." The following year he received the first-prize Weyerhauser Award at the Metropolitan Opera National Auditions and grants from the Rockefeller Foundation. This season Vinson Cole joins Seiji Ozawa and the Boston Symphony Orchestra for performances in Boston, New York, Hong Kong, and Japan of Berlioz's *Messe solennelle*, *Roméo et Juliette*, *Les Nuits d'été*, and *Requiem*. This past September he appeared in performances of Verdi's *Requiem* under Seiji Ozawa's direction at the Saito Kinen Festival in Japan. Other engagements this season include Mahler's Eighth Symphony with Edo de Waart conducting the Netherlands Radio Philharmonic Orchestra, Mahler's *Das Lied von der Erde* in Strasbourg, a return to Seattle Opera as Pinkerton in *Madama Butterfly*, the title role of Gounod's *Faust* with the Deutsche Oper Berlin, and performances at La Scala of Berlioz's *Damnation of Faust* under Seiji Ozawa's direction. In recent seasons he has given recitals in New York, Salzburg, and Paris, made his Berlin Opera debut in Gluck's *Alceste*, and has appeared numerous times on the PBS television network, including a Christmas concert at the White House and the Mostly Mozart Festival's opening concert in 1990. Mr. Cole made his professional operatic debut in 1976 at the San Francisco Spring Opera, appeared with New

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York City Opera from 1979 to 1982, made his Salzburg Festival debut at Herbert von Karajan's invitation in 1983, and made his Metropolitan Opera debut in 1987. His numerous recordings include Strauss's *Der Rosenkavalier*, Mozart's *Requiem*, and Beethoven's Ninth Symphony and *Missa Solemnis* all under the direction of Herbert von Karajan, as well as Verdi's *Requiem* under Claudio Abbado and the title role of Stravinsky's *Oedipus Rex*. Mr. Cole made his Boston Symphony debut in August 1982, as Jaquino in *Fidelio* under Seiji Ozawa's direction. He has appeared frequently with the orchestra since then, including performances last season under Seiji Ozawa of Berlioz's *Lélio* and *Requiem* at Symphony Hall, of *Lélio* with Mr. Ozawa and the orchestra in London, and of both works in London and Paris. Also last season he recorded Berlioz's *Requiem* "live" with Mr. Ozawa, the orchestra, and the Tanglewood Festival Chorus for release on the RCA Victor Red Seal label.

Gilles Cachemaille



Born in the French-speaking part of Switzerland, bass-baritone Gilles Cachemaille made his operatic debut in Rameau's *Les Boréades* at the 1982 Aix-en-Provence Festival. After a two-year engagement singing principal roles with the Opéra de Lyon he began his international career, appearing in Berlin and at the Salzburg Easter and Summer festivals under Herbert von Karajan, as well as in Hamburg, Frankfurt, Bordeaux, Paris, Monte Carlo, Amsterdam, Montreal, Toronto, and Vienna, in such roles as Leporello in *Don Giovanni*, Figaro in *Le nozze di Figaro*, Albert in Massenet's *Werther*, Mephistopheles in Berlioz's *Damnation of Faust*, and Golaud in *Pelléas et Mélisande*. His numerous engagements with orchestra have included collaborations with Sir Colin Davis, Charles Dutoit, John Eliot Gardiner, Nikolaus Harnoncourt, and Roger Norrington. Mr. Cachemaille sang the bass part in this century's first performances of Berlioz's recently rediscovered *Messe solennelle* on a tour of concerts including Bremen, Vienna, Madrid, Rome, and London, as well as recording the work for release by Philips on compact disc and video. Also among Mr. Cachemaille's recordings are Berlioz's *L'Enfance du Christ* and *Les Nuit d'été*, Fauré's *Requiem*, Rossini's *Le Comte Ory*, and Beethoven's Ninth Symphony all under the direction of John Eliot Gardiner; Guglielmo in Mozart's *Così fan tutte* under Nikolaus Harnoncourt; *Don Giovanni* and *Die Zauberflöte* under Arnold Ostman; *Pelléas et Mélisande* under Charles Dutoit; Don Alfonso in *Così fan tutte* under Sir Charles Mackerras, and a Poulenc recital with pianist Pascal Rogé. His calendar this year has included performances of Berlioz's *L'Enfance du Christ* with Roger Norrington in Vienna, Berlioz's *Damnation of Faust* with Simon Rattle in Los Angeles and with Charles Dutoit in Montreal, a television production of Mendelssohn's *Elijah* in Switzerland, and the title role in a new production of *Don Giovanni* under Simon Rattle at Glyndebourne this past summer. Mr. Cachemaille made his Boston Symphony debut in March 1994 as soloist in performances of Fauré's *Requiem* under Seiji Ozawa's direction. In addition to his performances of Berlioz's *Roméo et Juliette* and *Les Nuits d'été* this month, he joined Mr. Ozawa and the orchestra this past October in Boston and New York as soloist in the same composer's early *Messe solennelle*.



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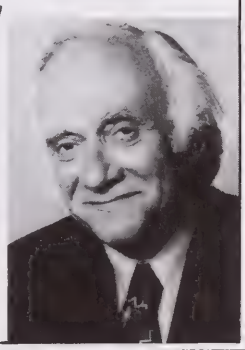
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NEXT PROGRAM . . .

Friday, December 2, at 8 (single performance)

The Boston Symphony Orchestra presents the
OSLO PHILHARMONIC ORCHESTRA
MARISS JANSONS, Music Director

MARISS JANSONS conducting

STRAUSS — *Don Quixote*, Fantastic variations on a theme of knightly character, Opus 35

Introduction –
Theme and variations –
Finale

TRULS MØRK, cello
OTTO BERG, viola

INTERMISSION

SHOSTAKOVICH — Symphony No. 9 in E-flat, Opus 70
(commemorating the 50th anniversary of the end of World War II)

Allegro
Moderato
Presto
Largo
Allegretto – Allegro

RAVEL — *La Valse*, Choreographic poem

While the Boston Symphony Orchestra is on tour in Asia, Mariss Jansons leads the Oslo Philharmonic in one of the orchestral repertory's most inventive scores, Richard Strauss's treatment of the timeless story of Don Quixote and Sancho Panza. Also on the program are the lively Ninth Symphony of Dmitri Shostakovich, composed in relief and celebration at the end of World War II (the work's lightheartedness got the composer into trouble with Stalin, who expected a work glorifying himself), and Ravel's *La Valse*, the French composer's response to the classic Viennese waltz as seen through eyes that observed the horrors of World War I.

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Friday Evening—December 2, 8-9:55

OSLO PHILHARMONIC
MARISS JANSONS conducting
TRULS MØRK, cello
OTTO BERG, viola

STRAUSS	*Don Quixote*
SHOSTAKOVICH	Symphony No. 9
RAVEL	*La Valse*

Thursday 'B'—January 5, 8-10:15
Friday 'A'—January 6, 1:30-3:45
Saturday 'B'—January 7, 8-10:15
Tuesday 'C'—January 10, 8-10:15

CHRISTOF PERICK conducting
RALPH KIRSHBAUM, cello

BRAHMS	Variations on a Theme by Haydn
HAYDN	Cello Concerto in D
WEILL	Suite from *The Threepenny Opera*
HAYDN	Symphony No. 101, *Drumroll*

Wednesday, January 11 at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'D'—January 12, 8-10:10
Friday 'B'—January 13, 1:30-3:40
Saturday 'A'—January 14, 8-10:10

JAMES CONLON conducting
ANDRÉ WATTS, piano

SINGLETON	*Shadows*
BEETHOVEN	Piano Concerto No. 3
DVOŘÁK	Symphony No. 6

Programs and artists subject to change.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

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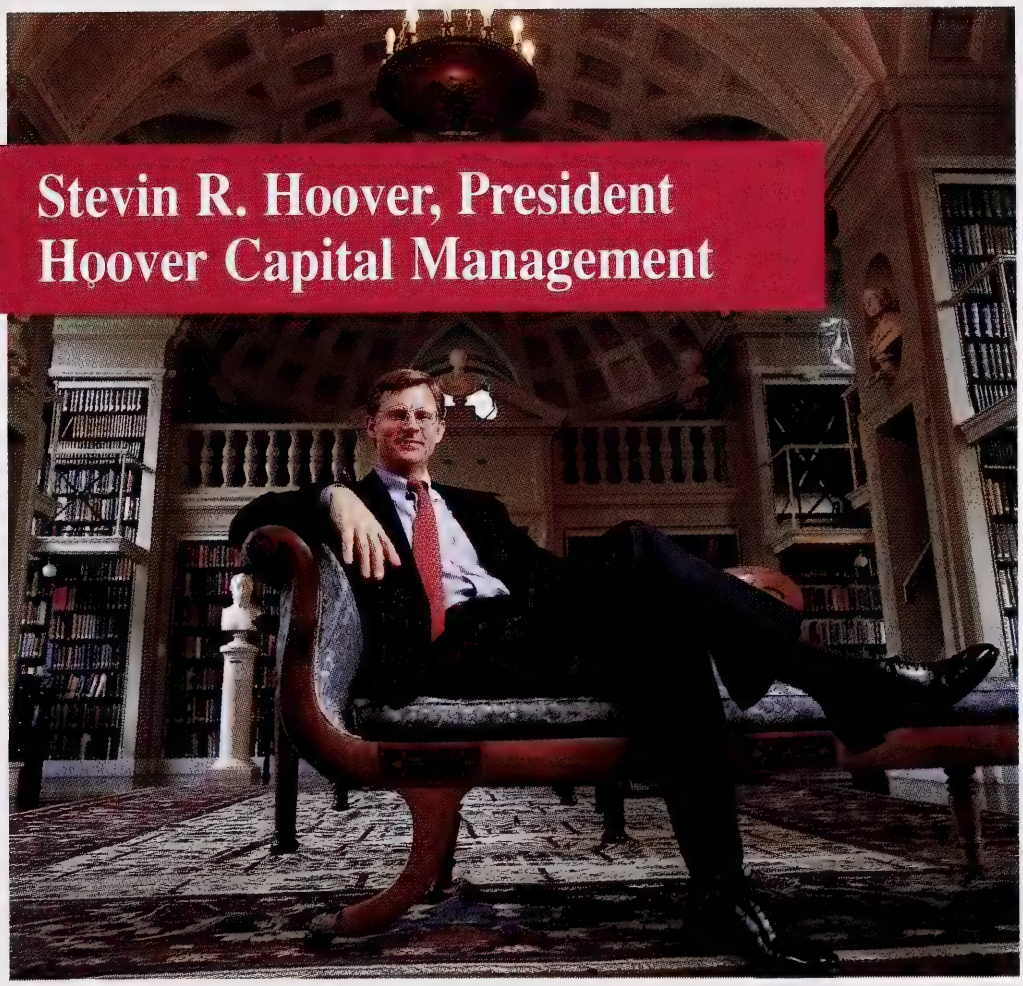
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Commemorating World War II



Boston Symphony Archives

Throughout the 1994-95 season the Boston Symphony Orchestra will be commemorating the 50th anniversary of the end of World War II. To mark this anniversary, the Boston Symphony Orchestra Archives has mounted an exhibition in the two display cases in the Huntington Avenue corridor of the Cohen Wing. The first case holds a display entitled "Silenced Voices: Music Banned by the Nazis," conceived by BSO violist Mark Ludwig, who is mounting a large-scale exhibit under the same name at Brandeis University, sponsored by Brandeis and the Terezín Music Foundation (October 2-November 8).

The second case holds a display entitled "The Boston Symphony Orchestra and World War II," which examines the activities of the BSO and Boston Pops prior to and during the United States involvement in the War. Drawing on photographs, programs, newspaper clippings, and other memorabilia preserved in the Boston Symphony Archives, the exhibit highlights, among other events, the "First Concert Performance in the Western Hemisphere" of Shostakovich's Seventh Symphony, given by the TMC Orchestra at Tanglewood on August 14, 1942 (Toscanini and the NBC Symphony had broadcast the American premiere the previous month); and, pictured here, the War Bond Concert given by Serge Koussevitzky and the BSO at the Boston Garden on December 14, 1944. More than 13,000 people purchased $9,952,122 in war bonds to attend this benefit concert, representing, at the time, the largest amount ever raised at a single indoor orchestral performance in this country.

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Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

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BSO

BSO Tours Far East Sponsored by NEC, December 2 through 16

Seiji Ozawa leads the Boston Symphony Orchestra in an eleven-concert tour of the Far East beginning with a three-concert Berlioz festival in Hong Kong's Cultural Center (December 2, 3, and 4), followed by a four-concert Berlioz festival in Tokyo's Suntory Hall (December 7-10), and concluding with music of Berlioz and Beethoven in Maebashi, Osaka, and Okayama, Japan. The tour marks Mr. Ozawa's fifth tour to the Far East with the BSO, as well as the first overseas appearance of the Tanglewood Festival Chorus, John Oliver, conductor. The chorus will participate with Mr. Ozawa and the orchestra in performances of Berlioz's *Requiem*, *Roméo et Juliette*, the "Royal Hunt and Storm" from *Les Troyens*, and, in its Asian premiere, the *Messe solennelle*. Vocalists Susan Graham, Vinson Cole, and Paul Plishka are the soloists in Berlioz's *Requiem*, *Messe solennelle*, *Roméo et Juliette*, and *Les Nuits d'été*. BSO concertmaster Malcolm Lowe will be featured in Berlioz's *Rêverie et Caprice*.

The BSO's 1994 Far East Tour has been made possible by the generous support of NEC, which has sponsored seven previous BSO tours under Seiji Ozawa, including three to Europe (most recently in December 1993), two to Japan, a North American tour in the fall of 1991, and the orchestra's first tour to South America in the fall of 1992. Additional support for the 1994 Far East Tour is being provided by a group of Friends of the BSO, who will accompany the orchestra to Hong Kong and Japan.

Seiji Ozawa Hall at Tanglewood Wins Three Awards

The Boston Symphony Orchestra's Seiji Ozawa Hall at Tanglewood, designed by William Rawn Associates, Architects, Inc., of Boston, has recently received a 1994 Honor Award from the American Institute of Architects of New England. The annual AIA New England Design Awards program recognizes and honors excellence in architectural design by New England architects for their work in New England and throughout the world, as well as work in New England by architects from elsewhere.

In addition, Seiji Ozawa Hall was recently named a winner in the sixteenth annual *Interiors* Awards Competition in the Recreation and Entertainment category; the Hall will be featured in the January 1995 issue of *Interiors* magazine. Further, for its work on Seiji Ozawa Hall, the Hall's general contractor—Suffolk Construction Company, Inc., of Boston—has received a Grand Award in the Awards of Excellence competition of the National Commercial Builders Council of the National Association of Home Builders. In this regard, the Hall will be featured in both *Nation's Building News* and a special insert in the January issue of *Commercial Builder* magazine.

Holiday Shopping at the Symphony Shop

Make the Symphony Shop your first stop this holiday season for unique and memorable gifts. The Symphony Shop carries a large selection of current recordings by the Boston Symphony and Boston Pops orchestras, as well as recordings by individual orchestra members. You'll also find jewelry, books for children and adults, clothing with a BSO "theme," calendars, stocking stuffers, and, new for 1994, the Symphony Hall ornament. Located in Symphony Hall's Cohen Wing at the West Entrance on Huntington Avenue, the Symphony Shop is open Tuesday through Friday from 11 a.m. to 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. Telephone orders are accepted at (617) 638-9383.

BSO on Record

Several new compact discs featuring Seiji Ozawa and the Boston Symphony Orchestra have appeared in time for holiday gift-giving. The Berlioz *Requiem*, taped "live" at Symphony Hall in October 1993 with the Tanglewood Festival Chorus and tenor Vinson Cole, is newly available on RCA Victor Red Seal, a single disc. Violinist Gidon Kremer is featured on a disc pairing Shostakovich's Violin Concerto No. 2 and the

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same composer's instrumentation of Schumann's Cello Concerto in a version for violin, on Deutsche Grammophon. For younger listeners, a recent Sony Classical disc pairs Britten's *Young Person's Guide to the Orchestra* and Saint-Saëns' *Carnival of the Animals* featuring Melissa Joan Hart (Nickelodeon's "Clarissa") as narrator.

In addition, Philips has issued a Boston Symphony Chamber Players disc pairing the Brahms and Mozart clarinet quintets, a recording made in 1993 not long before the death of former BSO principal clarinetist Harold Wright that summer. Also newly available, from Boston Records, is the first recording to have been made in the new Seiji Ozawa Hall at Tanglewood: entitled "Contrasts: American Music for Flute and Harp," this duo-recital album pairs BSO harpist Ann Hobson Pilot and former BSO flutist Leone Buyse in a varied and intriguing selection of music for solo flute, solo harp, and the two together.

Orchestrated Events Continue

BSO subscribers are invited to discover Orchestrated Events, a multi-performance program conceived by the Boston Symphony Association of Volunteers and inaugurated in January 1994. The fall and winter offerings for the 1994-95 season include a wide variety of musical events, many of them supplemented by meals or refreshments, with music ranging from Renaissance to jazz. The performers are Boston Symphony players and other distinguished members of Boston's musical community who have volunteered their talents and time to support the BSO. Numerous devotees of the orchestra, many of them Trustees or Overseers, are sponsoring and hosting these events, so that all proceeds will directly benefit the Boston Symphony Orchestra. Celebrate "Christmas in Concord" with the Majestic Brass on Sunday, December 4, at 4 p.m. in Concord's Trinity Episcopal Church. Ticket prices range from $8 to $60. February 1995 brings three Orchestrated Events: the "Salute to Symphony" television taping at Symphony Hall, a "Hearts & Champagne" reception in an elegant Back Bay residence, and a performance in a private home in Wellesley of Schumann's Piano Quartet by the "Valentine Quartet" (BSO players Bonnie Bewick, violin, and Rachel Fagerburg, viola, joined by Theresa Borsodi, cello, and Judith Gordon, piano). For further information on these or other Orchestrated Events, please call the Volunteer Office at (617) 638-9390.

Art Exhibits in the Cabot-Cahners Room
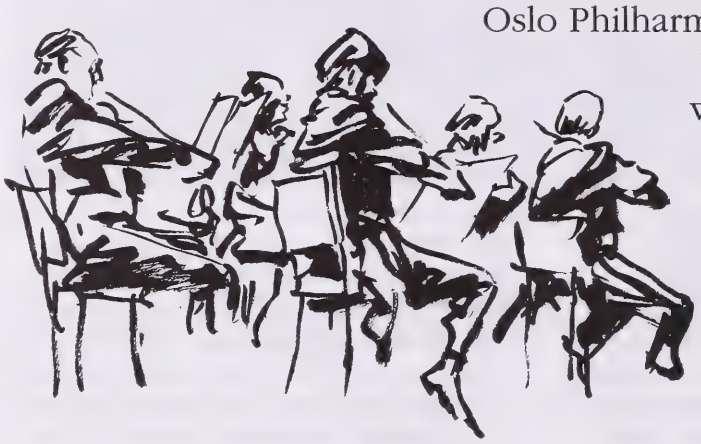
For the twenty-first year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through December 19 is an exhibit of works in oils, watercolors, and mixed media by five artists from the Concord Art Association. Founded in 1917 by the American Impressionist painter Elizabeth Wentworth Roberts, the association has permanent galleries in the c.1750 Jonathan Ball House in Concord, Massachusetts. Following this exhibit, the Guild of American Paper Cutters, Mid-Atlantic Chapter, will display fine paper cuttings (December 19-January 30). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and fifteen percent of each sale goes to the orchestra. Please contact the Volunteer Office at (617) 638-9390 for further information.

BSO Members in Concert

BSO members Tatiana Dimitriades, violin, and Ronald Feldman, cello, are among the performers in a Boston Conservatory concert celebrating the ninetieth birthday of composer Dmitri Kabalevsky on Sunday, December 11, at 3 p.m. at the First and Second Church, 66 Marlborough Street in Boston. Also performing are pianists Oleg Kabalevsky (the composer's fifteen-year-old grandson) and Jonathan Bass; baritone Robert Honeysucker, who performs the United States premiere of Kabalevsky's unpublished *Seven Songs About Love* with pianist Janice Weber; violinist Lynn Chang, and violist Patricia McCarty. Admission is free.

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Introduction. Don Quixote
Theme. Don Quixote, Sancho Panza, Dulcinea
Variation I. The Adventure with the Windmills
Variation II. The Battle with the Sheep
Variation III. Colloquies of Knight and Squire
Variation IV. The Adventure with the Pilgrims
Variation V. The Knight's Vigil
Variation VI. The False Dulcinea
Variation VII. The Ride Through the Air
Variation VIII. The Enchanted Boat
Variation IX. The Combat with the Two Magicians
Variation X. The Defeat of Don Quixote
Finale. Don Quixote's Death

TRULS MØRK, cello
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SHOSTAKOVICH — Symphony No. 9 in E-flat, Opus 70▼

Allegro
Moderato
Presto
Largo
Allegretto – Allegro

RAVEL — *La Valse*, Choreographic poem

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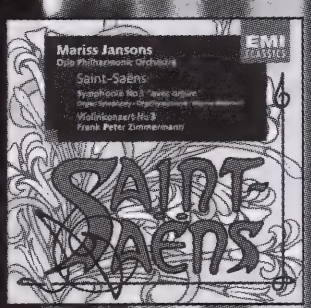
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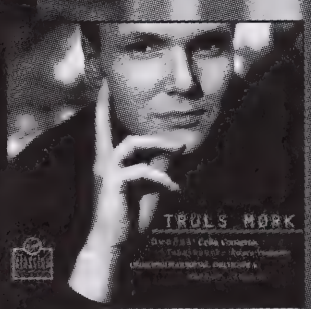
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Richard Strauss
Don Quixote, Fantastic variations on a theme of knightly character, Opus 35



Richard Georg Strauss was born in Munich, Germany, on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. He composed Don Quixote *in 1897, completing it in December of that year. The score is dedicated to Joseph Dupont. It was first performed on March 8, 1898, from manuscript, by the Gurzenische Stadtische Orchester of Cologne under Franz Wüllner. Theodore Thomas led the Chicago Symphony in the American premiere on January 7, 1899. Boston Symphony audiences first heard* Don Quixote *on February 12 and 13, 1904; Wilhelm Gericke conducted, with BSO principals Rudolf Krasselt, cello, and Max Zach, viola, as soloists. Erich Leinsdorf led the most recent subscription performances in January 1992, with cellist Janos Starker and violist Burton Fine. Seiji Ozawa led the BSO's most recent performance this past summer at Tanglewood, on August 7, 1994, with cellist Yo-Yo Ma and violist Rebecca Young. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons and contrabassoon, six horns, three trumpets, three trombones, tenor tuba, bass tuba, kettledrums, snare drum, bass drum, cymbals, triangle, tambourine, wind machine, harp, and a large component of strings specified by the composer as sixteen first violins, sixteen second violins, twelve violas, ten cellos, and eight double basses.*

Don Quixote came during a short but rich period of Strauss's life when he was serving as first conductor in his native Munich. He had just completed *Also sprach Zarathustra* and turned with enthusiasm to the much smaller medium of the song and the *a cappella* chorus. Capping his output during this period, shortly before he left Munich to be Weingartner's successor at the Royal Opera of Berlin, was a new tone poem based on the character of Cervantes' immortal knight and his equally memorable squire.

Actually Strauss himself avoided calling this work a "symphonic poem," but referred rather to its strictly maintained structure as a set of variations with the whimsical title "Fantastic variations on a theme of knightly character." This description prepares



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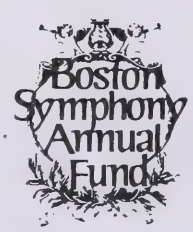
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us for the theme-and-variations organization of the score while at the same time warning us that *Don Quixote* is not to be a "classical" variation set such as, say, Brahms's Variations on a Theme by Haydn. In that glorious work, each variation retains quite strictly the shape of the original theme—its phrase structure and harmonic outlines as well as some sense of the melodic structure—while the composer finds ways of introducing new treatments of its fundamental musical ideas. In *Don Quixote*, on the other hand, the word "fantastic" in the subtitle implies what we might call "character variations" as opposed to "formal variations." That is to say, in each variation, Strauss uses any or all of the basic thematic ideas in a more or less free composition, varying each according to the expressive needs of the given movement. The themes may change character through changes of orchestration, melodic shape, or harmony according to the mood that is to be conveyed in each case. But each variation need not reiterate the overall shape presented at the original statement of the theme. This treatment of his material, which Strauss employs in his more overtly "symphonic" tone poems as well, is derived from the Wagnerian *Leitmotiv* system in both aesthetic and technique. He often combines the various themes contrapuntally into passages of lavish intricacy; *Don Quixote* includes some of Strauss's most complex writing, and the score was no doubt the despair of the composer's father.*

Strauss chose to highlight two soloists from the orchestra—cello and viola—to characterize the lanky visionary knight and his plump, down-to-earth companion, but the relationship betwen instruments and characters is not a simple one. The solo cello certainly stands for Don Quixote, although a solo violin frequently functions as a kind of co-principal; the solo viola represents Sancho Panza, but shares that responsibility with the tenor tuba and bass clarinet. Thus, *Don Quixote* is not really a cello concerto (or, for that matter, a double concerto for cello and viola). When Strauss wrote it, he certainly intended the cello part to be played by the orchestra's principal cellist seated in his normal place in the orchestra.† But the cello part in particular is so difficult and so spectacular that over the years it has served as a vehicle for virtuoso cellists who perform it as if it were the Dvořák concerto, with the soloist seated in the center, separated from the rest of the ensemble. Although that arrangement was not Strauss's original intention, he himself conducted *Don Quixote* many times in that arrangement (in which the soloist does not play during the orchestral *tutti* passages), so it must be accepted as having his approval. But the elaborate subdivision of the cello section, including the soloist as part of the group, is a strong argument in favor of the original plan.

Introduction: *Mässiges Zeitmass* (*Moderato*). The score opens with a musical picture of a certain elderly gentleman of La Mancha engrossed in the reading of his enormous library of romances, tales of knightly derring-do in the service of beautiful, pure, and helpless ladies. We hear in rapid succession three thematic ideas that will, in one form or another, depict this gentleman's further adventures: at the outset flutes and oboes introduce a phrase in D major that Strauss marks "*ritterlich und galant*"

*Franz Strauss, one of the finest horn players of the late nineteenth century, was nonetheless a musical reactionary. He often had to play for Wagner, whose music he hated and with whom he had violent arguments. (When the word came, during an orchestral rehearsal in 1883, that Wagner had died in Venice, Franz Strauss was the only member of the orchestra who flatly refused to stand in a minute of silent homage to the departed composer.) He gave his son Richard a firm classical grounding in musical principles, something that Richard deeply appreciated, although he almost never paid attention to his father's basic advice when it came to composing: "Keep it simple!"

†This is evident from a glance at the full score, where Strauss has carefully and considerately indicated what the *second* cellist at the first desk is to do whenever the soloist is playing: in some passages to remain silent, in others to play with the musicians at the second desk, in still others to play a solo part of his own. None of these instructions would be necessary if it were assumed that the solo cellist was essentially a player outside the body of the orchestra.

("in a knightly and gallant manner"); this is followed by a figure climbing upward in the strings and then descending with courtly grace; then a rapid little arpeggio on the clarinet leads to a slightly bizarre cadential theme. Though the fact of the major mode suggests our hero is still in his right mind, the little harmonic side-slips so characteristic of Strauss hint that his hold on reality is perhaps tenuous at best. The orchestral cellos sing a more lyrical version of the first theme before the solo oboe introduces us to the feminine ideal of our knight-to-be. He thinks of his Dulcinea, he imagines himself springing to her defense (both themes in counterpoint), and his imagination begins to carry him progressively farther and farther away from the world of reality. Finally something snaps; triple-*forte* dissonant chords in the full orchestra indicate that he has gone mad. At this moment Strauss brings in the solo cello to present the actual

Theme: *Mässig* (*Moderato*), the first part of which is labeled "The Knight of the Rueful Countenance." Our knight appears in D minor with solo cello and solo viola beginning their frequent partnership by reintroducing, now in the minor mode, the themes first heard at the outset. This is followed by a new section, a countersubject, labeled "Sancho Panza." Bass clarinet and tenor tuba first introduce a little self-satisfied figure before the chattering solo viola takes off with a nearly endless string of commentary. And since most of what Sancho says consists of solemn commonplaces, the viola makes a series of statements each more vacuous musically than the last.

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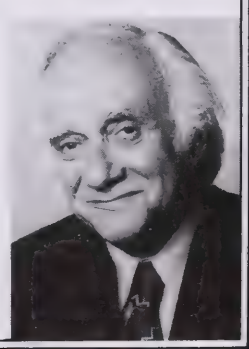
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Variation I: *Gemächlich* (*Comodo*). Based on chapter eight of Cervantes' Book I, this is the famous story of the windmills. Knight and squire set forth (their themes in solo cello and bass clarinet respectively), and Don Quixote thinks now and then of Dulcinea, until he is brought to a halt by the sight of "giants," which, of course, Sancho recognizes as windmills. The huge vanes move slowly and steadily around, imperturbable. The Don races at them headlong and is tumbled to the ground. The cellist presents a fragment—in shreds!—of his chivalric theme, followed by a lamentation addressed to his fair lady before the cadence figure leads us straight into

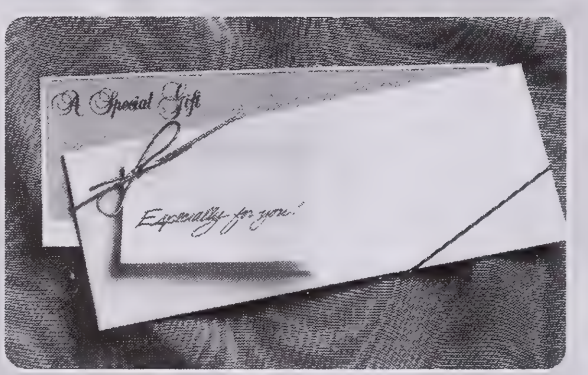
Variation II: *Kriegerisch* (*Warlike*). In chapter eighteen of the First Book, Don Quixote sees two clouds of dust in the distance and claims they are rival armies about to do battle. He promptly decides to offer his services to the weaker side and declares that he will attack the host of the great Emperor Alifanfaron. In vain does Sancho point out that he sees nothing but a flock of sheep. We can hear the sheep bleating in one of the most extraordinary examples of musical onomatopoeia ever composed, and the pipes of the shepherds follow close behind. But Don Quixote, in his most heroic and warlike D major, attacks and routs the foe. (In the book, Cervantes has the hapless Don attacked in his turn by the angry shepherd, who throws rocks at him and knocks out his teeth, but Strauss decided, for musical reasons, to let Don Quixote have at least one successful adventure.)

Variation III: *Mässiges Zeitmass* (*Moderato*). This variation is referred to as the "Dialogues of Knight and Squire"; it brings together in musical guise the many endless debates between the Don and Sancho. The former expounds his visions, which the latter, no matter how hard he tries, is unable to appreciate fully. In fact he gets so carried away in his chattering attempts to talk reason into his master that the Don



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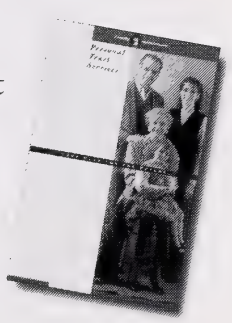


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finally hushes him with a violent gesture. Then in a radiant pendant to their conversation (*Viel langsamer—Much slower*), the knight tells of his visions and dreams. This passage, in a rich F-sharp major, is filled with all the warmth and tender lyricism of Strauss at his best. The passion is virtually Wagnerian. As he finishes his peroration, Sancho (bass clarinet) begins to insert his usual objections, but the Don turns on him furiously (violins) and the discussion is ended, Don Quixote rushing off into

Variation IV: *Etwas breiter* (*Somewhat broader*). In the last chapter of part I of the book, Don Quixote observes a procession of penitents carrying a sacred image of the Madonna in a petition for rain. He attacks the group with the intention of saving what he sees as a kidnapped maiden. Bassoons and brass sing out a liturgical theme as the procession comes into view. Don Quixote's increasing interest is indicated in a little figure in the clarinets and oboes before he rushes into battle on his steed Rocinante. The combat is brief and inglorious. Within three measures he is sprawled on the ground (a sustained low D in the strings depicts him lying motionless while the procession draws on). Sancho fears at first that his master has died and begins to lament, but the Don rises with difficulty (solo cello). Sancho chortles with glee (bass clarinet and tenor tuba), then promptly goes to sleep. This allows Strauss to back up in the story for

Variation V: *Sehr langsam* (*Very slowly*). "The Knight's Vigil" comes from the third chapter of Book I and takes place before Sancho himself is on the scene. In the novel, the story is filled with ludicrous incidents as Don Quixote places his armor in the watering trough of an inn, there to watch over it throughout the hours of darkness until he should be dubbed a knight at dawn (he uses the watering trough in the courtyard because the inn—a "castle" to his bemused wits—has no chapel). After he has started fights with two sets of muleteers, who have moved his armor out of the trough in order to water their animals, the innkeeper persuades him that he has watched over his armor long enough according to the rules of knighthood. Strauss chooses to omit any attempt at storytelling here; instead this delicate variation deals rather with the knight's state of mind. A few fragments of one of his themes (on the solo cello) intertwines with that of his beloved Dulcinea. This in turn leads us on to

Variation VI: *Schnell* (*Fast*). In the tenth chapter of Book II of the novel, Don Quixote orders Sancho to find his Dulcinea for him and try to persuade her to receive the homage of the knight. By this time Sancho is beginning to understand his master's personality more fully. Since he has no idea what Dulcinea looks like or where she lives (and fears that he may be attacked and beaten if he should try to discover her in earnest), he points out to the Don three girls riding on donkeys and insists that they are the Lady Dulcinea and two attendants. The fact that the Don cannot quite see it Sancho's way is easily explained—they are under an enchantment (just as the Don had insisted the giants were, when they suddenly changed into windmills). Strauss's treatment of this is a masterpiece of musical humor. The jaunty tune in the oboes conjures up the hearty country wench who reeks of garlic. The Don attempts to address her in his most courtly manner. Even Sancho plays up to the game (solo viola), attempting to persuade her that she is the fair and pure Dulcinea. The girls ride away as fast as they can, leaving Don Quixote in utter confusion behind them.

Variation VII: *Ein wenig ruhiger als vorher* (*A little calmer than the preceding*). Here Strauss provides us with a virtuoso exercise in orchestration which is almost a parody of Wagner's "Ride of the Valkyries." The narrative elements are totally omitted from this variation for the sake of the one musical image. In chapter forty-one of Book II, Don Quixote and Sancho allow themselves to be blindfolded and put on a wooden horse which will, they are told, fly through the air to a lady in great distress. Once they are mounted, the courtiers operate large bellows to give them the impression of the wind whistling past them, though the horse never leaves the ground. The complicated background of the story cannot be told in a symphonic poem, but the "flight" of the horse makes for a perfect musical description. Fanfares on the horns, soaring figures

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in the strings, chromatic flutter-tonguing in the flutes, rhythmic ostinatos, even the actual presence of a wind machine in the orchestra ("preferably out of sight," the composer noted)—all these things suggest the breathtaking sky ride of Wotan's daughters in the last act of *Die Walküre*, but with one important difference: Don Quixote's horse never leaves the ground, as indicated by the unchanging, earthbound, pedal-point D in the bass instruments of the orchestra!

Variation VIII: *Gemächlich* (*Comodo*). This variation is a journey by boat and is filled with the flowing water music that again suggests almost a Wagner parody—the opening scene of *Rheingold?* In chapter twenty-nine of Book II, Don Quixote finds a boat at a stream and insists that he is meant to embark on a journey—without oars—to find adventure downstream. In fact, the boat is crushed by some great mill wheels, and the occupants only manage to be saved by some helpful millers. The Don's themes are converted here into a gently rolling 6/8 time that lulls its way along. But as they near the mill wheels, things begin to happen faster and faster. The boat capsizes, and the two passengers are pulled to shore, where they stand dripping wet. The final cadence figure of the variation is here turned into a prayer of thanks for their rescue.

Variation IX: *Schnell and stürmisch* (*Fast and stormy*). Strauss backs up to the eighth chapter of Book I for this brief variation. After his misadventure with the windmill, Don Quixote encounters two Benedictine monks mounted on mules. He takes them (from their black robes) to be magicians and easily puts them to rout. After a vigorous statement of the Don's themes, there is a lengthy mock-religious dialogue for the two monks (bassoons) before the Don's theme drives them away.

Variation X: *Viel breiter* (*Much broader*). The last variation takes the tale from the sixty-fourth chapter of Book II. A gentleman from Don Quixote's own village, Samson Carasco, who is concerned about the old man's condition, shows up as the Knight of the White Moon, defeats the Don in battle, and exacts a promise that he will refrain from knight-errantry for twelve months. The battle is an uneven one (strings against all the brass and woodwinds), but it has its intended effect, and in a long transition, Don Quixote makes his journey home. The pedal point in the bass and the drumbeats that mark his homeward way are effective and moving, building to the climactic dissonant chord that had marked the onset of his insanity in the Introduction. Now the clouds begin to clear away. He thinks briefly of becoming a shepherd, a vision in which Sancho has a part to play, too. A radiant A major chord—the dominant of the home key of D—leads directly to the

Finale: *Sehr ruhig* (*Very calm*). Here a warm new version of Don Quixote's basic theme (solo cello), once again clear in his mind, leads gradually to the onset of death pangs. The cello recalls all of the principal ideas associated with the Don before the actual moment of death, after which the orchestra can add only its quiet *requiescat*.

—Steven Ledbetter

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Dmitri Shostakovich
Symphony No. 9, Opus 70



Dmitri Dmitriyevich Shostakovich was born in St. Petersburg (now Leningrad) on September 25, 1906, and died in Moscow on August 9, 1975. He began his Ninth Symphony in the summer of 1944, but broke it off early in the first movement; a year later he composed the remainder of the work in less than a month, completing it on August 30, 1945, at a Composers' Rest Home near Ivanovo. Yevgeny Mravinsky conducted the Leningrad Philharmonic Orchestra in the world premiere on November 3 that year. Serge Koussevitzky led the Boston Symphony Orchestra in the American premiere of the work on July 25, 1946, at Tanglewood and repeated it there two weeks later, as well as in subscription concerts the following October. The only other BSO performances of the work were led by Richard Burgin on April 13 and 14, 1962. The orchestra consists of two flutes and piccolo, two oboes, two clarinets, two bassoons, two trumpets, four horns, three trombones and tuba, timpani, triangle, bass drum, cymbals, military drum, tambourine, and strings.

Few composers were so affected by external political events in the course of their life's work as Dmitri Shostakovich. After producing his first symphony at the age of nineteen, Shostakovich was widely recognized as the most brilliant talent to appear in Soviet Russia. But his career was repeatedly sidetracked by the particular demands of the Soviet state for music that was accessible to the masses, avoided "decadent" western trends, and—wherever possible—glorified Russia and the Soviet political system. Stalin himself, though no musician, tried to assure that major musical works were composed to "suitable" texts, emphasized positive emotions, and bore congratulatory dedications to Stalin himself or his principal cohorts.

Already in the mid-1930s Shostakovich went through a difficult, even dangerous, time when his opera *Lady Macbeth of Mtsensk*—after having gone around the world with great success in a short time—was viciously attacked in *Pravda* as "more noise than music." (Though it was later performed after Stalin's death in a greatly revised version, entitled *Katerina Ismailova*, it was only several weeks ago, on November 10, that the work had its first Metropolitan Opera performance.) Following this experience, Shostakovich withdrew the premiere of his difficult and elaborate Fourth Symphony (which was not heard for decades) for fear that it would only get him into still greater trouble. The Fifth Symphony restored Shostakovich to a position of prestige in the Soviet musical firmament, and during World War II his Seventh and Eighth symphonies were regarded as important contributions to the nation's morale.

As 1944 progressed, with the increasing certainty that the Allies had turned the tide and the victory was only a matter of time, it was clear that Shostakovich would have to provide some new symphonic work—the third part of a Great War triptych, as many thought. In this he had to face two problems: the fact that this would be his Ninth Symphony, a number that has, since Beethoven, aroused expectations of a great, probing, powerful work; and the fact that Stalin would expect glorification of the Soviet war effort, some kind of grand peroration to the struggle and the recent victory. At first Shostakovich announced that he would compose a large-scale work involving chorus and solo singers, but he dropped the plan, explaining that he feared "drawing immodest analogies" with Beethoven's Ninth. Probably equally important was the composer's experience of the decade just past: symphonies, being large public statements, were frequently analyzed by party hacks for their "meaning"—signs of adherence to Soviet

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views or of slipping into westernisms. This one was certainly expected to be a grand national statement. But, as Shostakovich is quoted as saying in *Testimony*, his purported "memoirs" (the accuracy of which is the subject of much dispute), "I couldn't write an apotheosis to Stalin, I just couldn't."

He made a start on the Ninth during the summer of 1944. By this time it was clear that the Germans had been held and even driven back on the Russian front, while the Normandy invasion had established a foothold on the Atlantic and opened up a route that would eventually lead to Berlin from the west. A symphony for the victorious end of the war was clearly in the cards, though months of hard fighting remained. Shostakovich drafted the first movement through its exposition, played it for a small circle of close friends, and put it aside, perhaps avoiding the inevitable issue of this work, and what was expected of him, as long as he possibly could. Not until a year later, three months after Berlin had fallen, and with the war in the Pacific rapidly drawing to a close, did he return to work, knowing that the new symphony would be expected for performance at the November festivities celebrating the anniversary of the Revolution. Now he finished the entire score in a month.

The result is a work that has often mystified and divided commentators, though there is really no reason why this should be so. The Ninth Symphony is the antithesis

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of what was expected of him. Whether composed in a burst of bravado or out of sheer exhaustion at the prospect of glorifying the party and the system, Shostakovich cast this symphony in a consciously lighter style, filled with cocky satirical elements, avoiding the overblown rhetoric that was expected of him. He explained this decision as a gesture of modesty, expressing his sense that he could in no way compete with the towering example of Beethoven's Ninth, with its joyous choral finale. But no one was fooled. When, according to custom, Shostakovich presented the score before a meeting of the Composers Union in September 1945, playing through it in a two-piano reduction with Sviatoslav Richter, the response was bafflement and outrage. The performance, though, could hardly be cancelled; it had been widely announced as the main feature of the November festivities, and Shostakovich had achieved an international renown during the war for his Seventh Symphony (the *Leningrad*, to be performed by the Boston Symphony Orchestra under Valery Gergiev's direction in March), which was partly composed inside that city during the 900-day siege that became a particularly potent symbol of Russian resistance to Nazi aggression. So the performance went ahead as scheduled, following which it virtually disappeared from Soviet musical life for a decade and was not even recorded until 1956.

On the one hand, the lightheartedness of much of the music in the symphony could

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be taken merely to suggest relief that the long and terrible war is over. In this respect it is analogous to the famous news photos from 1945 of an American sailor kissing a young woman in Times Square while a huge crowd all around shouts, laughs, and exults to express their relief and joy. But there is more to it than that, and in spite of attempts by the composer's friends (including Yevgeny Mravinsky, who conducted the premiere) to describe the work as a satirical picture of the bourgeois philistine, thereby placing the symphony within the tradition of Soviet criticism of Western values, few were fooled. The score gloriously subverted the expectations of Soviet officialdom; it deliberately avoids the grandiose. Ian MacDonald, author of one of the most recent studies of Shostakovich, finds in this music "a frankly satirical work, mocking the Wagnerian pretension of [Stalin's] cult by restating it as Rossinian opera buffa."

In one respect, the Ninth is Shostakovich's nearest approach to the classical symphony, though it has five movements rather than the usual four (the last three are played without pause, and the fourth movement is essentially an introduction to the finale). The first movement employs a straightforward sonata form with its exposition repeated (the only time in his entire symphonic output that Shostakovich asks for this). The first theme is a cheery and busy bit of horseplay featuring the strings, while the second is sheer vaudeville—a loud trombone upbeat followed by a snappy rhythm on the side



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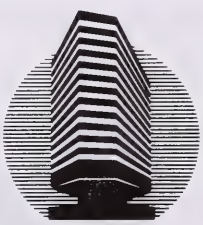
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drum turns into a slapstick tune in the piccolo. The orchestra plays catch with these themes throughout the development. In one particularly delicious bit of by-play, the trombone repeatedly invites the piccolo to play its tune again, without success; finally the solo violin takes over in lieu of the piccolo.

The slow movement's rapt lyricism, presented with the sparing use of a handful of instruments (mostly solo clarinet with a delicate accompaniment) evokes an elegiac mood that grows more sombre in the middle section, with its muted strings. The winds, however, return to the gentle, subdued joy of the opening material.

So far the symphony has unfolded in a way that clearly suggests the classical style—a straightforward sonata form movement followed by a ternary slow movement. The rest is less clear, with three movements linked together, though the fourth movement, as noted above, functions in a sense as an introduction—strongly contrasted in mood—to the lively finale.

The woodwinds lead off the scherzo (Presto) with Shostakovian gaiety, but eventually, with the entrance of the brasses, this humor takes on an undertone of tension. And the humor begins slipping away, to be squelched suddenly with the portentous arrival of an outburst from trombones and tubas that brings in the fourth movement (Largo), essentially a recitative for bassoon. The low brasses play a figure that might be a twisted version of one of Wagner's themes for Wotan, and this would accord with Shostakovich's sense that there was little essential difference between Stalin and the Wagner-loving Hitler. The bassoon recitative unfolds with a certain broad epic character. So much the more surprising, then, when virtually in the middle of a sombre phrase, the bassoon gradually, in the course of a few measures, turns poignancy to burlesque and introduces the finale. Though driven to a higher degree of intensity, this last movement retains many of the vaudeville effects and seemingly high spirits. But this is not merely good-humored raillery. The sarcastic mood in which the symphony ends suggests, as Ian MacDonald concludes, Shostakovich's contempt for the leaders of the country, who are portrayed here—in what was supposed to be a grandiose apotheosis of nobility and heroism—as little more than circus clowns.

—S.L.



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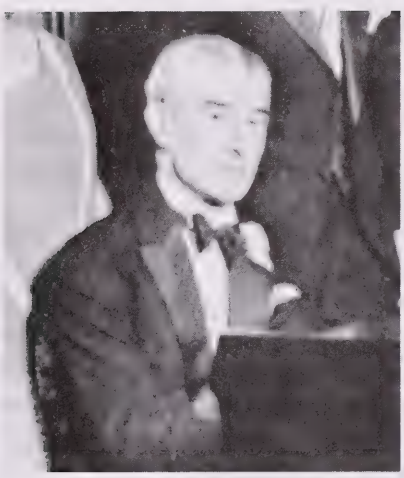
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La Valse, Choreographic Poem



Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. Ravel composed La Valse *in 1919 and 1920, based on sketches made before the war for a symphonic poem with the intended title "Wien" ("Vienna"). The work was first performed on January 8, 1920, by the Lamoureux Orchestra in Paris. Boston Symphony audiences first heard* La Valse *when Pierre Monteux conducted it here on January 13 and 14, 1922. Seiji Ozawa led the most recent subscription performances in October 1986 and Dennis Russell Davies the most recent Tanglewood performance in July 1992.* La Valse *is scored for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, tambourine, side drum, bass drum, cymbals, castanets, tam-tam, glockenspiel, crotales, two harps, and strings.*

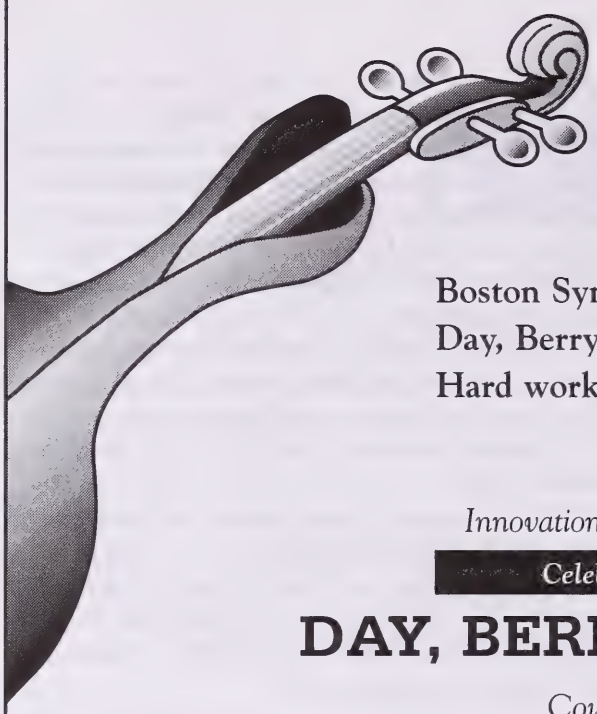
Ravel found it difficult to return to normal work after the ravages of the First World War. Quite aside from the long interruption in his compositional activity and the loss of many friends, he was suffering from a recurring insomnia that plagued him for the rest of his life and played a considerable role in the dramatic reduction of new works. He had already started sketching a symphonic poem that was intended to be a musical depiction of Vienna; naturally it was a foregone conclusion to cast the work as a grand



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orchestral waltz. Ravel had never yet visited the Austrian capital (he was only to do so in 1920, after finishing his big waltz composition), but he "knew" Vienna through the composers, going back to Schubert and continuing with the Strauss family and many others, who had added a special Viennese lilt to the waltz (in this sense Ravel was as familiar with Vienna as Bizet and Debussy were with Spain when they composed what we still regard as the most convincing "Spanish" music ever written).

The first sketches for *Wien* apparently date from 1907, when Ravel was completing another musical travelogue, the *Rapsodie espagnole*. He began orchestrating the work during 1914 but ceased after the outbreak of hostilities; he complained in his letters that the times were not suitable for a work entitled *Vienna*. After the war, Ravel was slow to take up the composition again. Only a commission from Serge Diaghilev induced him to finish it, with the new title *La Valse, Poème chorégraphique*, and intended for production by the Russian Ballet. When the score was finished, however, Diaghilev balked. He could see no balletic character in the music, for all its consistent exploitation of a dance meter, and he refused to produce the ballet after all. (This marked the end of good relations between the composer and the impresario). *La Valse* was first heard in concert form; only in 1928 did Ida Rubenstein undertake a ballet production of the score, for which Ravel added a stage direction: "An Imperial Court, about 1855." The score bears a brief scenic description:

> Clouds whirl about. Occasionally they part to allow a glimpse of waltzing couples. As they gradually lift, one can discern a gigantic hall, filled by a crowd of dancers in motion. The stage gradually brightens. The glow of chandeliers breaks out fortissimo.

The hazy beginning of *La Valse* perfectly captures the vision of "clouds" that clear away to reveal the dancing couples. The piece grows in a long crescendo, interrupted and started again, finally carried to an energetic and irresistible climax whose violence hints at far more than a social dance.

Ravel's date of "1855" for the *mise-en-scène* was significant. It marked roughly the halfway point of the century of Vienna's domination by the waltz—the captivating, carefree, mind-numbing dance that filled the salons, the ballrooms, and the inns, while the whole of Austrian society was slowly crumbling under an intensely reactionary government, the absolutism of Emperor Franz Joseph, who was twenty-five in 1855 and reigned until the middle of the First World War. The social glitter of mindless whirling about concealed the volcano that was so soon to explode. Ravel's *La Valse* has the captivating rhythms in full measure, but the music rises to an expressionistic level of violence, hinting at the concealed rot of the society. Would *La Valse* have been different if composed before the horrors of the war? Who can tell? In any case, consciously or not, Ravel's brilliantly orchestrated score captures the glitter and the violence of a society that, even as he was composing, had passed away.

—S.L.

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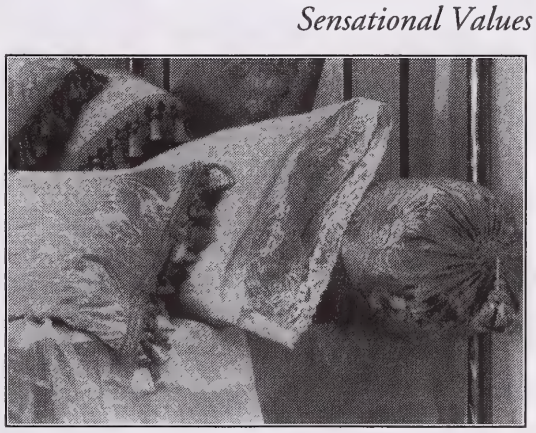
More . . .

The big biography of Richard Strauss is Norman Del Mar's, which gives equal space to the composer's life and music (three volumes, Cornell University Press; available in paperback). It is unsurpassed for those seeking full details on any matter relating to Strauss. Michael Kennedy's account of the composer's life and works for the Master Musicians series is the volume of choice for a more compact introduction, sympathetic and enthusiastic (Littlefield paperback). The symposium *Richard Strauss: The Man and his Music*, edited by Alan Walker, is worth looking into (Barnes and Noble). Kennedy also provided the Strauss article in The New Grove, available in paperback in *The Modern Masters I* (Norton). The Boston Symphony Orchestra has recorded *Don Quixote* twice: with Yo-Yo Ma and Burton Fine under Seiji Ozawa's direction (Sony Classical), and with Gregor Piatigorsky under the direction of Charles Munch (RCA Gold Seal). Other recordings of note include those of Fritz Reiner and the Chicago Symphony with cellist Antonio Janigro (RCA), and Toscanini's NBC Symphony broadcast of November 1953 with cellist Frank Miller (RCA Gold Seal).

Boris Schwarz's Shostakovich article in The New Grove has been reprinted, along with the articles on Rimsky-Korsakov, Scriabin, Rachmaninoff, and Prokofiev, in *The New Grove Russian Masters 2* (Norton, available in paperback); the Shostakovich piece benefits especially, in this reprint, from a revised work-list and a much-enlarged bibliography prepared by Laurel E. Fay. The smallest book about Shostakovich is one of the most informative: Norman Kay's *Shostakovich* (Oxford) summarizes his musical style through the Twelfth String Quartet of 1968. Brief but sympathetic and informed discussion of all of Shostakovich's symphonic works is to be found in Hugh Ottaway's *Shostakovich Symphonies* in the BBC Music Guides series (University of Washington paperback). The best general study of music in Soviet Russia is Boris Schwarz's *Music and Musical Life in Soviet Russia, 1917-1980* (University of Indiana Press; the older

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edition, with a cutoff date of 1970, is available as a Norton paperback). As with Prokofiev, but for different reasons, political strains have until very recently made it hard to find a solidly documented, reliable biographical study of the composer. Ian MacDonald's *The New Shostakovich* (Northeastern University Press) offers a reasonably balanced and thorough consideration of the composer's life and works, a reconsideration that is especially urgent because of the many questions raised about the authenticity of *Testimony: The Memoirs of Dmitri Shostakovich*, "as related to and edited by" Solomon Volkov (Harper & Row, available in paperback). The dismantling of the Soviet Union and the continued emigration of persons who knew the composer well now allows far more light to be cast on every phase of his career. MacDonald's book will certainly not be the last such study, but it is an important step, long overdue. More important—indeed, essential—is a new oral history of the composer assembled by Elizabeth Wilson and entitled *Shostakovich: A Life Remembered*, a collection of interviews with people who knew Shostakovich in many connections and who are now under no political danger from telling exactly what they want to say. Mariss Jansons has recorded the Shostakovich Ninth with the Oslo Philharmonic (Angel, coupled with the much less well known Sixth). Neeme Järvi's recording of the Ninth Symphony with the Scottish National Orchestra comes on CD with a series of small fillers including *Tahiti Trot*, Shostakovich's arrangement of "Tea for Two" (Chandos). Serge Koussevitzky recorded Shostakovich's Symphony No. 9 with the Boston Symphony Orchestra in 1946-47; this reading was for some time available on an RCA Victor LP but has not appeared on compact disc.

The best Ravel book available has not yet been published in this country; it is Roger Nichols' new contribution to the Master Musicians series, replacing the older but still useful volume by Norman Demuth. Nichols is both insightful and enthusiastic in his treatment of Ravel's music. Arbie Orenstein's *Ravel: Man and Musician* (Columbia) is a thorough study, but very dry, all too clearly revealing its origin in a doctoral dissertation. A sensitive discussion of Ravel can be found in *Romanticism and the Twentieth Century*, the final volume of the four-volume study *Man and his Music* by Wilfred Mellers (Schocken). An excellent brief discussion of Ravel's orchestral music is to be found in the BBC Music Guide that Laurence Davies devotes to that subject (University of Washington paperback). Davies has also written a fine book called *The Gallic Muse* with essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). One of Seiji Ozawa's earliest Boston Symphony recordings, containing Ravel's *La Valse* along with the *Alborada del gracioso*, *Boléro*, *Une barque sur l'océan*, *Menuet antique*, and *Pavane pour une Infante défunte*, has been reissued as a midline compact disc (Deutsche Grammophon Galleria). Serge Koussevitzky's recording with the Boston Symphony Orchestra has recently reappeared on a CD filled out with *Boléro*, the Suite No. 2 from *Daphnis et Chloé*, Ravel's orchestration of Mussorgsky's *Pictures at an Exhibition*, and Debussy's *Sarabande* (RCA Gold Seal). Another excellent recording of *La Valse* is that by Charles Dutoit with the Montreal Symphony (London, with *Alborada del gracioso*, *Rapsodie espagnole*, and *Boléro*). A recording by Jesús López-Cobos with the Cincinnati Symphony Orchestra offers a similar collection of Ravel works in bright, fresh sound (Telarc, with *Alborada del gracioso*, *Boléro*, *Rapsodie espagnole*, and the *Valses nobles et sentimentales*).

—S.L.

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Oslo Philharmonic Orchestra

The Oslo Philharmonic Orchestra, Norway's most celebrated orchestra, has, under the leadership of Mariss Jansons, won worldwide recognition as an ensemble of high international stature. The orchestra will celebrate its seventy-fifth anniversary during the 1994-95 season with tours throughout Europe and North America, under the leadership of Mr. Jansons.

The Oslo Philharmonic traces its roots back to the last century. Edvard Grieg, Norway's most renowned composer, was one of the founders and first conductors of the orchestra beginning in 1871. However, it was not before 1919 that the orchestra was established as an independent and permanent organization. During the last twenty-five years the orchestra has gone through tremendous artistic growth under the guidance of a number of outstanding conductors: Herbert Blomstedt, Miltiades Caridis, Okko Kamu, and currently Mariss Jansons, who has been principal conductor of the orchestra since 1979. The working environment of the orchestra has also been improved: in 1977 the Oslo Concert Hall was completed, a multi-million-dollar complex that is now the orchestra's home. The orchestra performs more than sixty concerts annually from August through June, most of which are broadcast by Norwegian National Radio and/or Television.

During the 1994-95 season, in celebration of its jubilee anniversary year, the orchestra's touring schedule includes performances throughout Spain and in Lisbon; in Italy at the Maggio Musicale festival in Florence and at the Santa Cecilia in Rome; in France, including a performance at the Théâtre des Champs Elysées in Paris; and in Switzerland, Austria, and Germany, where the orchestra will appear in such major halls as the Musikhalle in Hamburg and the Gasteig in Munich. In November and December Mr. Jansons and the orchestra make a return trip to North America, building on the success of previous tours, with concerts in New York (at Carnegie Hall), Chicago, Pittsburgh, Washington, D.C., Boston, Toronto, Ann Arbor, and Wilmington.

The orchestra's important role in the international music world is reflected in its touring activities and regular invitations from major festivals. During the last decade, the Oslo



Philharmonic has performed in Austria, France, Germany, Holland, Hong Kong, Italy, Japan, Spain, Switzerland, the United Kingdom, and the United States. A 1993 summer festivals tour included return engagements at the BBC Proms and in Edinburgh, Lucerne, and Salzburg, where the orchestra has already been reengaged for two concerts in 1995. In October 1993 they appeared at the Berlin Festival and Europa Musicale in Munich. Highly acclaimed concerts at the Musikverein in Vienna have led to a special project featuring Stravinsky's *Symphony of Psalms* in 1995 and the honor of a four-concert residency in 1997. Outside Europe, the orchestra appeared at the 1993 Hong Kong festival and in Tokyo's Suntory Hall, with a return visit planned for 1996.

Recordings for CBS, Chandos, EMI, Mercury, Philips, RCA Victor, Virgin Classics, and various Norwegian labels encompass a wide repertoire of traditional orchestral works and music by contemporary Norwegian composers. The orchestra's discography includes music by Bartók, Bruckner, Dukas, Dvořák, Grieg, Honegger, Mahler, Mussorgsky, Prokofiev, Ravel, Respighi, Shostakovich, Sibelius, Smetana, Stravinsky, and Tchaikovsky. Their complete cycle of Tchaikovsky symphonies for Chandos, completed in 1986, was featured in the BBC Wales television series "Jansons Conducts." That same year, Mariss Jansons and the orchestra signed a contract with EMI for fourteen recordings during the next six years—the largest orchestra contract in the history of EMI. Recently they signed a new contract for fifteen CDs to be recorded in the next five years.

The Oslo Philharmonic, with Mariss Jansons, has received four Norwegian Grammy Awards and the Norwegian's Critic's Award. They have received many distinctions in the international music press, including "first recommendations" from *Le Monde de la Musique* and *American Record Guide*, "Choice of the Month" from *Fanfare*, "The Best CDs" from *Stereo Review*, "Top Ten" from the *Guardian*, and Critic's Choice from *Gramophone*. They have been nominated to the International Grammy Awards and the International Classical Music Awards. Their recording with Yoav Talmi of Bruckner's Symphony No. 9 was awarded the French Grand Prix du Disque.

Mariss Jansons

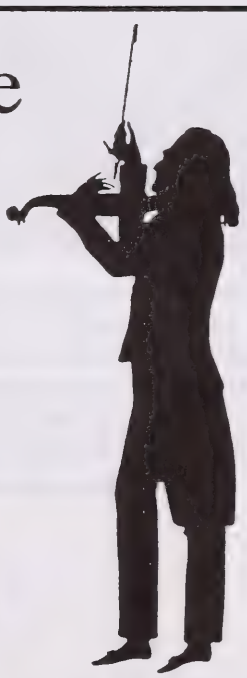


Music director of the Oslo Philharmonic since 1979, Mariss Jansons has become known to audiences worldwide through his recordings, concert performances, and touring activities, as well as his numerous radio and television appearances. In addition to his post with the Oslo Philharmonic Orchestra, Mr. Jansons has served as associate principal conductor of the St. Petersburg Philharmonic since 1985 and became principal guest conductor of the London Philharmonic at the start of the 1992-93 season. One of the leading conductors to emerge from the former Soviet Union, Mr. Jansons—the son of the renowned conductor Arvid Jansons—was born in Riga, Latvia, in 1943. He studied violin, piano, and conducting at the Leningrad Conservatory, from which he graduated with honors. In 1969 he continued his training in Vienna with Hans Swarowsky and in Salzburg with Herbert von Karajan. Two years later he was a prizewinner at the International Herbert von Karajan Foundation Competition in Berlin. Mr. Jansons has led the Oslo Philharmonic Orchestra in all of the major European, American, and Japanese music centers and festivals. Also under his leadership the orchestra has produced a number of highly praised recordings, including a Tchaikovsky symphony cycle released on Chandos and featured in the BBC Wales television series "Jansons Conducts." Mariss Jansons' collaboration with the St. Petersburg Philharmonic (formerly the Leningrad Philharmonic) dates back to 1973, when its then music director Evgeny Mravinsky invited Mr. Jansons to assist him. Mr. Jansons was appointed the orchestra's associate principal conductor in 1985 and has since led that orchestra on tours to Europe, America, and Japan. In 1989 his recording of Shostakovich's Symphony No. 7 with the St. Petersburg Philharmonic won the Edison Award in Holland. As a guest conductor, Mr. Jansons regularly conducts the leading orchestras of North America and Europe. His 1993-94 season included a major tour with the St. Petersburg Philharmonic, his debut with the New York Philharmonic, and return engagements with the Chicago Symphony, the Philadelphia Orchestra, and the Pittsburgh Symphony. Last summer he conducted the Cleveland Orchestra at the Blossom Festival

and the Boston Symphony Orchestra at Tanglewood. European engagements included the Vienna Philharmonic at the Salzburg Festival, the Berlin Philharmonic, and the London Symphony.

During the 1994-95 season Mariss Jansons leads the Oslo Philharmonic on major tours throughout Europe and North America in celebration of the orchestra's seventy-fifth anniversary year. Their North American concerts in November and December include performances in New York, Boston, Chicago, Toronto, Washington, D.C., Pittsburgh, Ann Arbor, and Wilmington. In addition Mr. Jansons makes return engagements with the New York Philharmonic, Boston Symphony, Rotterdam Philharmonic, London Philharmonic, Royal Concertgebouw, Vienna Symphony, and the BBC Welsh Symphony Orchestra. With the St. Petersburg Orchestra he appears in Japan, Korea, France, and Monte Carlo. He will also make his debut appearances with the Leipzig Gewandhaus Orchestra, the Bayerischer Rundfunk in Munich, and the Bamburg Symphony. In 1986 Mr. Jansons signed a long-term exclusive contract with EMI; he has also recorded for Chandos, Virgin Classics, and NKF (Norway). A holder of the Royal Norwegian Order of Merit, Mariss Jansons was awarded the prestigious Norwegian Culture Prize of Anders Jahre and was recently honored with an appointment as professor of conducting at the St. Petersburg Conservatory. He returns to Symphony Hall this coming January to conduct music of Schoenberg, Beethoven, and Rachmaninoff with the Boston Symphony Orchestra.

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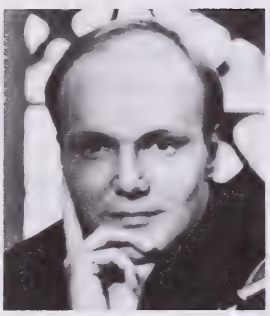
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Truls Mørk



Born in Bergen in 1961, Truls Mørk was taught first by his father, continued his studies with Frans Helmerson at the Swedish Radio Music School, and later studied with Heinrich Schiff in Austria and Natalia Schakowskaya in Moscow. He was won numerous awards and participated in numerous international competitions, including the Moscow Tchaikovsky Competition in 1982, when he was the first Scandinavian to be a finalist and prizewinner. He has won first prize in the Naumburg Competition in New York (1986) and the Cassado Cello Competition in Florence (1983) and received the Unesco Prize at the European Radio-Union Competition in Bratislava. He has toured extensively with Mariss Jansons and the Oslo Philharmonic and made his Proms debut with them in 1989. Mr. Mørk made his debut with the Berlin Philharmonic under Neeme Järvi last season and with the Rotterdam Philharmonic in the fall of 1993. Earlier this year he completed his third tour of Australasia performing with the Adelaide, Melbourne, and Sydney symphony orchestras. He has also worked with the Royal Philharmonic, the Orchestre National de France, the Orchestre Philharmonique de Radio-France, the City of Birmingham Symphony, the Moscow Philharmonic, Moscow Radio Symphony, Israel Philharmonic, Gothenburg Symphony, Danish Radio Symphony, Hamburg Philharmonic, and the Santa Cecilia Orchestra in Rome. He has made highly successful recital debuts in London's Wigmore Hall (February 1988) and New York's Town Hall (April 1986). During 1994-95 he makes debuts with the BBC Symphony, BBC Philharmonic, Royal Scottish National Orchestra, London Symphony, London Philharmonic, Scottish Chamber Orchestra, and Zurich Tonhalle. Mr. Mørk recently completed a tour of Japan with the Norrkoping Symphony Orchestra under Hirokami. This season he tours the United States with the Oslo Philharmonic under Mariss Jansons and returns to the Gulbenkian, Berlin Symphony, and Bergen Philharmonic orchestras. Also a dedicated chamber musician, Truls Mørk is regularly invited to the international chamber music festivals of Prades (the Casals Festival), Kuhmo, Korsholm, Naantali, and Seattle. He is founder and artistic director of the International Chamber Music Festival in Stavenger and has also participated in the Flanders, Rouen, Bergen International, and Spoleto festivals. He records exclusively for Virgin Classics, on which label he may be heard in the Dvořák Cello Concerto and Tchaikovsky's *Rococo* Variations with Mariss Jansons and the Oslo Philharmonic, and the two Haydn concertos with the Norwegian Chamber Orchestra directed by Iona Brown. He has also recorded music of Grieg, Sibelius, Rachmaninoff, and Miaskowsky with pianist Jean-Yves Thibaudet. Future recording projects include the Shostakovich cello concertos with Mariss Jansons and the London Philharmonic. Truls Mørk plays a rare Domenico Montagnana cello (Venice 1723) bought for him by SR-Bank in Norway.

Otto Berg

Otto Berg has been principal viola player of the Oslo Philharmonic since 1972 and a renowned concert soloist since his debut with the Oslo Philharmonic in 1963. Mr. Berg received his musical education in Oslo, Copenhagen, and London and has also been employed by the Gothenburg Symphony Orchestra. Previous concert performances with the Oslo Philharmonic include such works as the Bartók Viola Concerto and Strauss's *Don Quixote*. He is also very active in chamber music as a member of notable Norwegian string ensembles. Mr. Berg is currently associate professor of viola at the Norwegian State Academy of Music.



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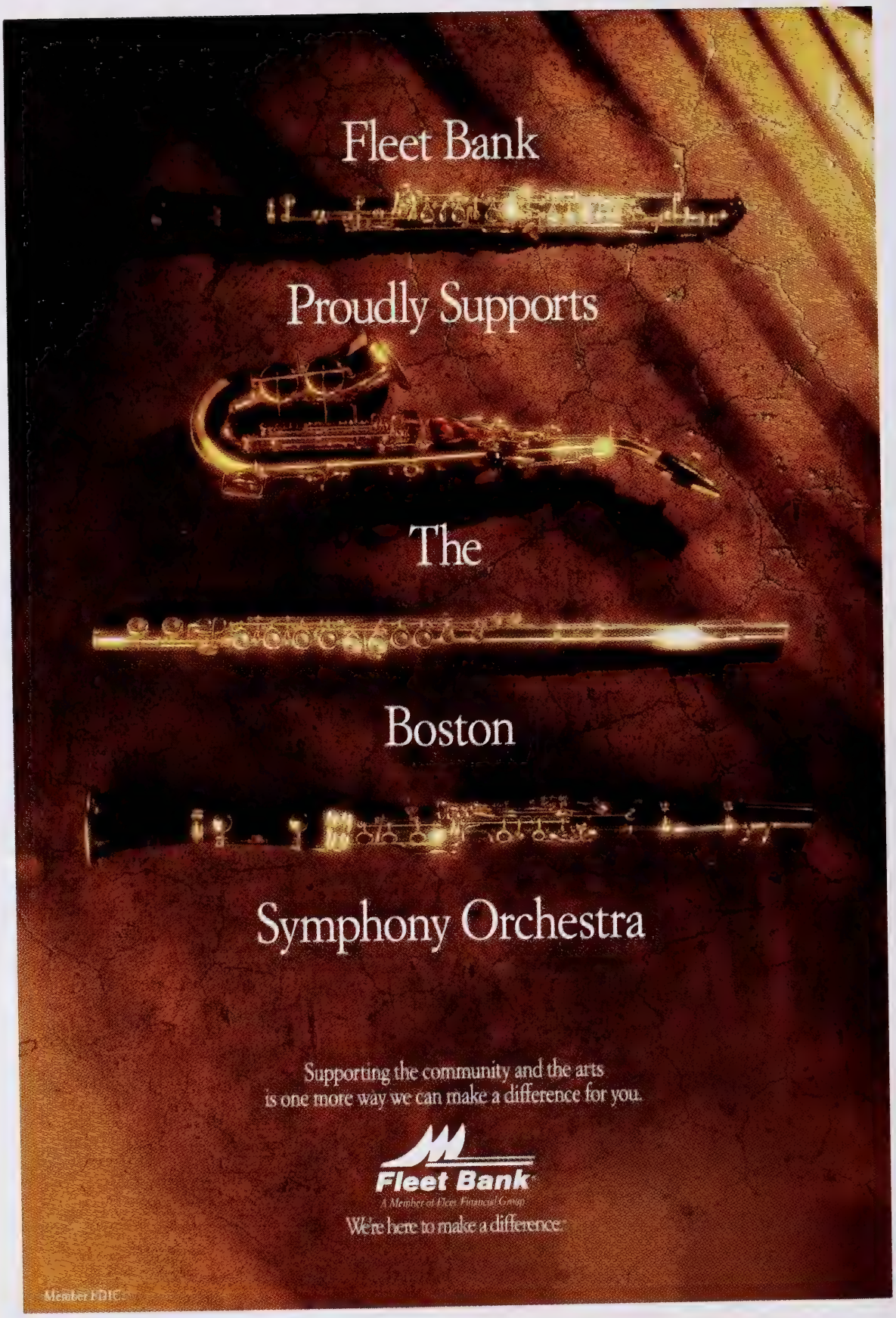
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E-flat Clarinet
Terje Nymark

Bass Clarinet
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Per Hannisdal
Eirik Birkeland
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Jan Fr. Christiansen
Arnulf Naur Nilsen
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The Business Leadership Association forms a strong coalition of corporate support for the BSO and has been instrumental in enabling the Orchestra to pursue its mission of performing at the highest level of musical excellence. The BSO gratefully acknowledges the following organizations for their generous leadership support.

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February 6, 1995 • Salute to Symphony Corporate Event

Please join Robin Brown, General Manager of the Four Seasons Hotel, and BSO Business Fund Chairman Bill Van Faasen in supporting the BSO's Youth Education Programs.

On Monday, February 6, 1995, attend a closed TV taping for the "Salute to Symphony" broadcast (to be aired on March 17, 1995), then join Boston's corporate "movers and shakers" for an elegant party at the Four Seasons. See Chet and Natalie in action, swing to the beat of the Jazz Pops Ensemble, savor the terrific menu prepared by Four Seasons Executive Chef Jamie Mammano, and mingle with the evening's stars for an unforgettable evening of fun and entertainment! ***All proceeds from this event benefit the Youth Education Programs of the Boston Symphony Orchestra.***

Tickets are not available to the general public, are priced at $125 each, and include the TV taping at Symphony Hall and the post-concert bash at the Four Seasons. To receive your invitation, please contact Deborah Elfers, Director of Corporate Development, at (617) 638-9298. We hope to see you there!

Photo: Miro Vintoniv

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The Boston Symphony Orchestra is pleased to acknowledge the following business leaders for their generous contributions of $1,500 or more during the BSO's fiscal year ending August 31, 1994.

Companies contributing $10,000 or more are indicated in bold capital letters; contributions of $5,000-$9,999 are indicated in capital letters, and an asterisk denotes gifts of $2,500-$4,999.

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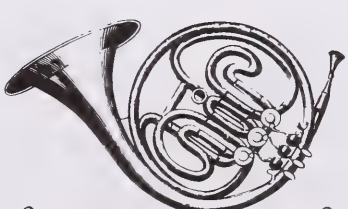
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BOSTON SYMPHONY ORCHESTRA

NEXT PROGRAM . . .

Thursday, January 5, at 8
Friday, January 6, at 1:30
Saturday, January 7, at 8
Tuesday, January 10, at 8

CHRISTOF PERICK conducting

BRAHMS — Variations on a Theme by Haydn, Opus 56a

HAYDN — Cello Concerto No. 2 in D

Allegro
Adagio
Allegro

RALPH KIRSHBAUM

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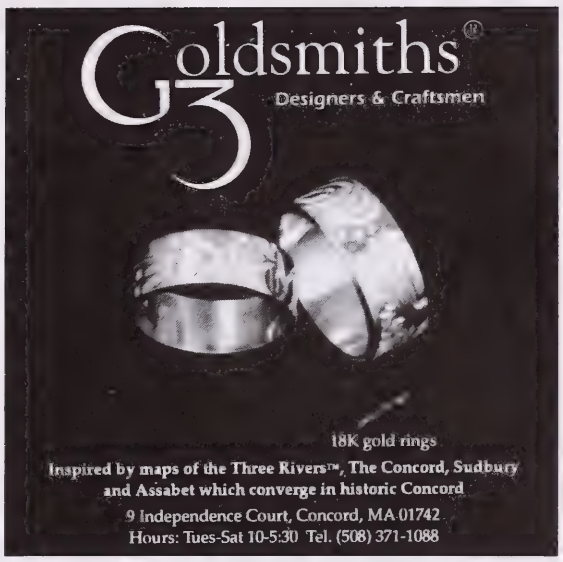
WEILL — Suite from *The Threepenny Opera*
(commemorating the 50th anniversary of the end of World War II)

Overture
Ballad of Mack the Knife
Instead-of Song
Ballad of the Easy Life
Polly's Song
Tango – Ballade
Cannon Song (Charleston Tempo)
Threepenny-Finale – Chorale

HAYDN — Symphony No. 103 in E-flat, *Drumroll*

Adagio – Allegro con spirito
Andante più tosto Allegretto
Menuet; Trio
Allegro con spirito

German conductor Christof Perick returns to Symphony Hall with music by Haydn, a later composer's homage to Haydn, and a modern political satire updated from Haydn's century. Guest soloist Ralph Kirshbaum performs Haydn's mature cello concerto in D; a tune attributed to Haydn is the basis for Brahms's earliest orchestral masterpiece; composer Kurt Weill and dramatist Bertolt Brecht borrowed from the popular eighteenth-century comedy "The Beggar's Opera" to produce a mordant political satire that shows high politicians and pickpockets plying essentially the same trade. A sensation in Weimar-era Germany, *The Threepenny Opera* put both Brecht and Weill high on Hitler's list of "enemies." Also on the program: Haydn's *Drumroll* Symphony, which has been among that master's favorite works since its premiere in London two hundred years ago.





COMING CONCERTS . . .

Thursday 'B'—January 5, 8-10:15
Friday 'A'—January 6, 1:30-3:45
Saturday 'B'—January 7, 8-10:15
Tuesday 'C'—January 10, 8-10:15

CHRISTOF PERICK conducting
RALPH KIRSHBAUM, cello

BRAHMS	Variations on a Theme by Haydn
HAYDN	Cello Concerto in D
WEILL	Suite from *The Threepenny Opera*
HAYDN	Symphony No. 101, *Drumroll*

Wednesday, January 11 at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'D'—January 12, 8-10:10
Friday 'B'—January 13, 1:30-3:40
Saturday 'A'—January 14, 8-10:10

JAMES CONLON conducting
ANDRÉ WATTS, piano

SINGLETON	*Shadows*
BEETHOVEN	Piano Concerto No. 3
DVOŘÁK	Symphony No. 6

Thursday 'C'—January 19, 8-9:55
Friday 'A'—January 20, 1:30-3:25
Saturday 'B'—January 21, 8-9:55

MARISS JANSONS conducting
RADU LUPU, piano
MALCOLM SINCLAIR, speaker
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG	*A Survivor from Warsaw*
BEETHOVEN	Piano Concerto No. 1
RACHMANINOFF	*Symphonic Dances*

Programs and artists subject to change.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "Symphony-Charge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-800-274-8499. Please note that there is a $2.25 handling fee for each ticket ordered by phone.

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-800-274-8499. There is a handling fee of $2.25 for each ticket ordered by phone.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 at any time. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts Tuesday and Thursday evenings, and Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. The tickets for Rush Seats are sold at $7.00 each, one to a customer, on Fridays as of 9 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NO LONGER PERMITTED IN ANY PART OF SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passage between Symphony Hall and the Cohen Wing.

LOST AND FOUND is located at the security desk just inside the Cohen Wing entrance on Huntington Avenue.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

PARKING: The Prudential Center Garage offers a discount to any BSO patron with a ticket stub for that evening's performance, courtesy of R.M. Bradley & Co. and The Prudential Realty Group. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

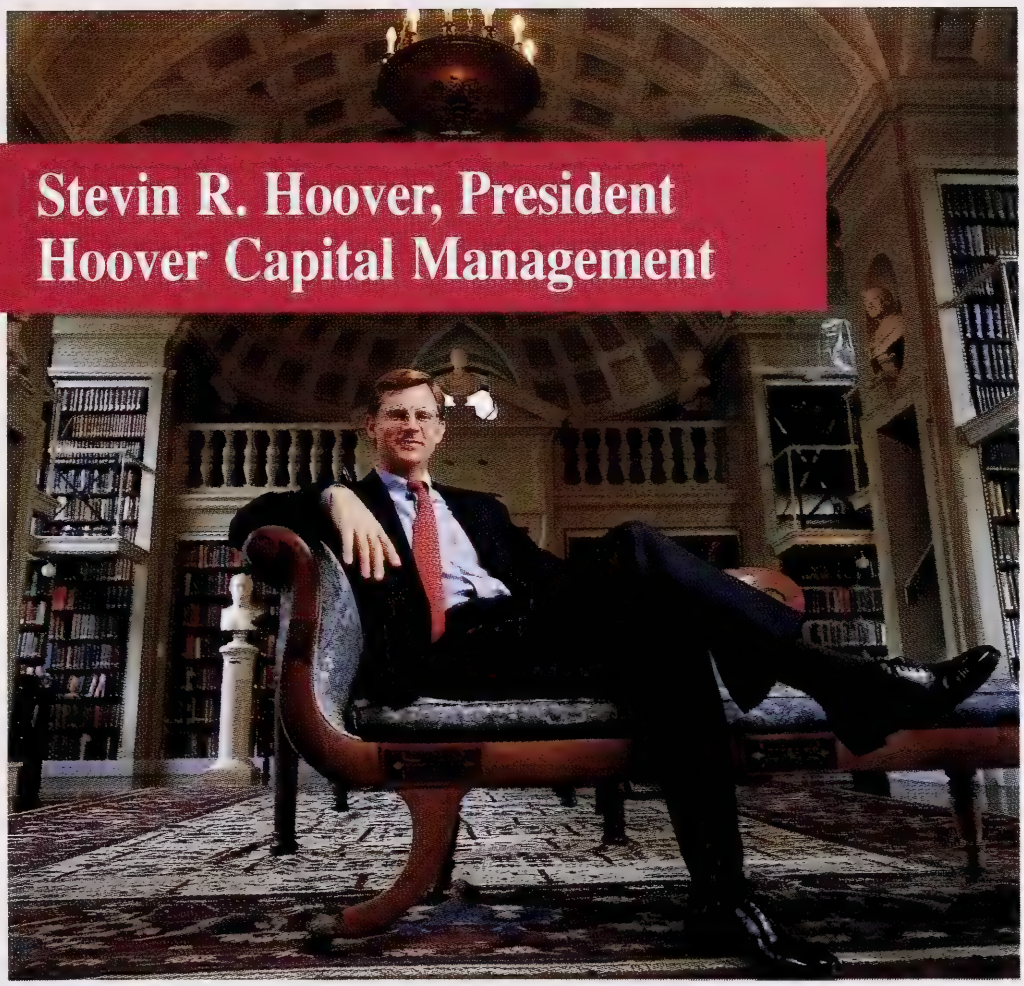
LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5).

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call Deborah Elfers, Director of Corporate Development, at (617) 638-9298.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including The Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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To mark the centennial of the birth of Arthur Fiedler (December 17, 1894-July 10, 1979), the Boston Symphony Archives has mounted a display of memorabilia in the Cohen Wing lobby exhibit cases. Using photographs, letters, programs, and other historical documents, the exhibit explores the career of Arthur Fiedler, focusing on his remarkable forty-nine-year tenure as Conductor of the Boston Pops (1930-79).

A permanent display of Arthur Fiedler memorabilia, as well as his personal library of musical scores, can be viewed in the Arthur Fiedler Reading Room located on the second floor of Boston University's Mugar Library, 771 Commonwealth Avenue.

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The Marie L. Audet Gillet and Fernand Gillet Concerts
January 6 and 7, 1995

In recognition of a bequest from Marie L. Audet Gillet, the first pair of Friday-afternoon and Saturday-evening Boston Symphony concerts of the new year are dedicated to the memory of Mrs. Gillet and her husband, the late Fernand Gillet, who was the BSO's principal oboe from 1925 to 1946. Mrs. Gillet's bequest will be used to endow in perpetuity two subscription concerts each year, in memory of her and her husband. The first such concerts were given in January 1990.

Throughout her eighty-nine years, Marie Gillet was surrounded by glorious music that brought her much joy and pleasure. Married to Fernand Gillet for almost fifty years, she devoted much of her life to teaching piano privately and at the New England Conservatory of Music, and attending Boston Symphony concerts in Symphony Hall and at Tanglewood. She maintained a very special relationship with several of her "pupils" until her death in October 1988. Mrs. Gillet's love for and devotion to the Boston Symphony Orchestra spanned more than sixty years. A faithful subscriber to the Friday-afternoon concerts through the 1987 season, she was a member of the Higginson Society from its inception and regularly attended special events, including the luncheon in the spring of 1987 for those who had been attending BSO concerts for fifty years or more. The Tanglewood Music Center was very important to her; in 1983 she endowed two Guarantor Fellowships—the Fernand Gillet Fellowship for an oboe student and the Marie L. Audet Gillet Fellowship for a piano student.

Born in Paris, oboist Fernand Gillet (1882-1980) performed with the Lamoureux Orchestra and the Paris Grand Opera before Serge Koussevitzky invited him to join the Boston Symphony Orchestra in 1925 as principal oboe, a position he held for twenty-one years. During the course of his seventy-five-year teaching career he served on the faculties of the Tanglewood Music Center, the New England Conservatory, and Boston University; the New England Conservatory and the Eastman School of Music presented him with honorary Doctor of Music degrees; and he published several technical methods for oboe in his native France. Mr. Gillet was awarded the Croix de Guerre for his service in the French Flying Corps during World War I.

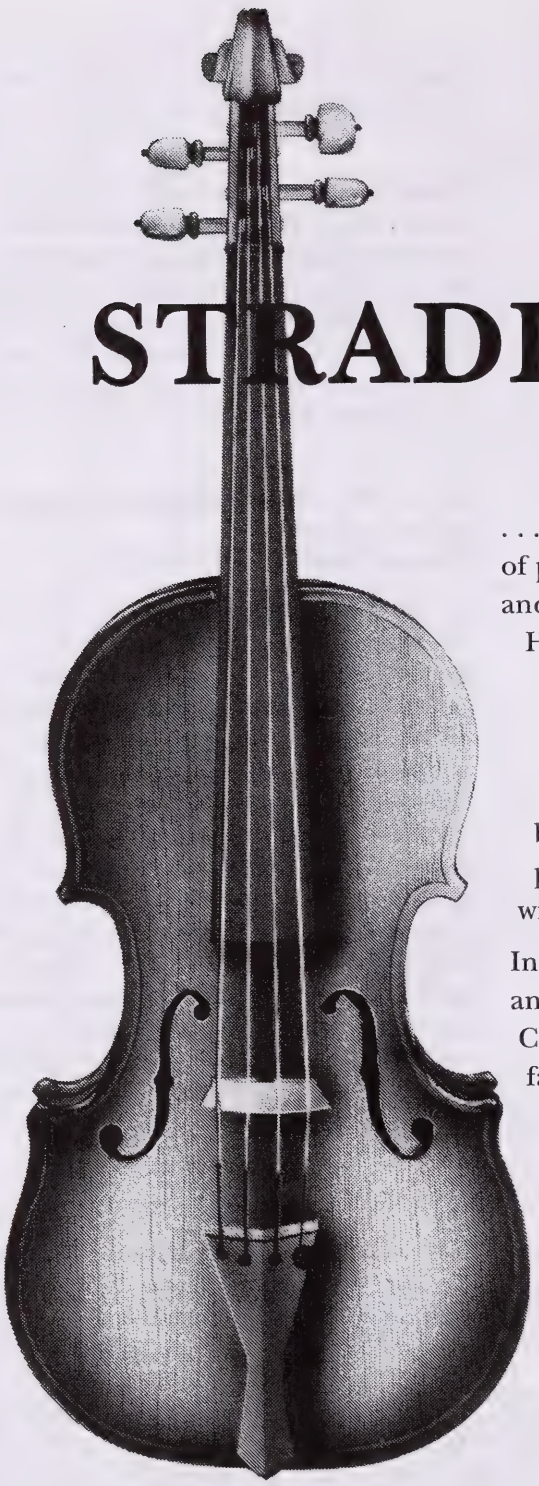
Boston Symphony Chamber Players at Jordan Hall, Sunday, January 29, at 3 p.m.

The Boston Symphony Chamber Players, with pianist Gilbert Kalish, present the second concert of their 1994-95 series at Jordan Hall at New England Conservatory on Sunday, January 29, at 3 p.m. The program includes the Strauss/Hasenörl *Till Eulenspiegel Once Again* (a chamber arrangement for violin, double bass, clarinet, bassoon, and horn of Strauss's popular orchestral tone poem), Oliver Knussen's *Songs Without Words*, Stravinsky's *Pastorale* for violin, oboe, English horn, clarinet, and bassoon, and Brahms's Piano Quintet in F minor, Op. 34. Tickets at $19, $14, and $12 are available at the Symphony Hall box office, or by calling SymphonyCharge at (617) 266-1200.

BSO Members in Concert

Harry Ellis Dickson conducts the Boston Classical Orchestra on Friday, January 6, at 8 p.m. and Sunday, January 8, at 3 p.m. at Faneuil Hall. BSO associate principal trumpet Timothy Morrison and prizewinning trumpeter Stephen Burns are featured in a "Trumpeters Salute to Twelfth Night" including concertos for one and two trumpets by Albinoni, Telemann, Vivaldi, and Hovhaness, as well as Pachelbel's Canon and Corelli's *Christmas Concerto*. Tickets are $27, $23, and $17 ($5 discount for students and seniors). For more information call (617) 426-2387.

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs piano trios of Haydn, Beethoven, and Shostakovich on Friday, January 20, at 8 p.m. at the Peabody Essex Museum in Salem, and on Sunday, January 22, at 2:30 p.m. at the



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Ronald Feldman conducts the Berkshire Symphony in the world premiere of David Ott's Piano Concerto with soloist Frederick Moyer, Stravinsky's *Bluebird pas de deux*, and Schubert's Symphony No. 1 at Chapin Hall at Williams College on Saturday, January 21, at 8 p.m. General admission is $5. For more information, call (413) 597-3146.

BSO principal second violinist Marylou Speaker Churchill is soloist in Dvořák's Violin Concerto on the Newton Symphony Orchestra's annual "Celebrated Artist Concert" with Ronald Knudsen conducting, Sunday, January 22, at 7:30 p.m. at Aquinas College, 15 Walnut Park in Newton Corner. Also on the program is Dvořák's *New World* Symphony. Tickets are $16 and $13. For more information, call (617) 965-2555.

Personal Financial Planning Seminars

The Boston Symphony Orchestra is pleased to continue sponsoring a series of Personal Financial Planning Seminars. For the convenience of our patrons, the seminars will be held at Symphony Hall in conjunction with BSO concerts. Upcoming seminars are scheduled for Friday, January 13, at 11:30 a.m. and Thursday, January 26, at 5:30 p.m. For further information and to make a reservation, please contact Joyce Serwitz, Director of Major Gift Programs, at (617) 638-9273 or Sally Dale at (617) 638-9269.

Art Exhibits in the Cabot-Cahners Room

For the twenty-first year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through January 30 is a display of fine paper cuttings by members of the Guild of American Paper Cutters, Mid-Atlantic Chapter. GAP is a five-year-old national organization dedicated to encouraging interest and expertise in all kinds of paper cutting. This will be followed by an exhibit from Boston's Pepper Gallery (January 30-March 13). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and fifteen percent of each sale goes to the orchestra. Please contact the Volunteer Office at (617) 638-9390 for further information.

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:15 p.m. in the Cohen Wing's Higginson Hall with an informative talk by a BSO player or other distinguished member of the music community. "Supper Concerts" offer a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open for all Suppers at 5:30 p.m. for à la carte cocktails and conversation. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert.

Speakers for upcoming Supper Talks include BSO Managing Director Kenneth Haas (Thursday, January 12), BSO Assistant Conductor Thomas Dausgaard (Thursday, January 19), and BSO piccolo Geralyn Coticone (Thursday, January 26). Upcoming Supper Concerts will feature music of Mozart and Dvořák (Tuesday, January 10, and Saturday, January 14), music of Haas, Eisler, Hindemith, and Milhaud (Thursday, February 2, and Saturday, February 4), and music of Brahms (Thursday, February 23, and Saturday, February 25).

The suppers are priced at $23 per person for an individual event, $66 for any three, $88 for any four, or $132 for any six. Advance reservations must be made by mail. For reservations the week of the Supper, please call SymphonyCharge at (617) 266-1200. All reservations must be made at least 48 hours prior to the Supper. There is a $1.00 handling fee for each ticket ordered by telephone. For further information, please call (617) 638-9390.

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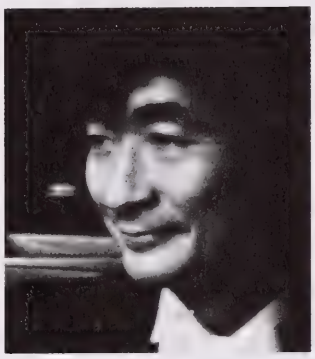
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SEIJI OZAWA



Seiji Ozawa is now in his twenty-second season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1994-95



First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Victor Romanul
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Harvey Seigel

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Catherine French

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Jerome Rosen

Ronan Lefkowitz

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

Violas

§Paul Murphy (1/3-1/21)
Guest Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Burton Fine
Acting Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

‡Mark Ludwig

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Luis Leguía
Robert Bradford Newman chair

Carol Procter
Lillian and Nathan R. Miller chair

*Ronald Feldman
Charles and JoAnne Dickinson chair

*Jerome Patterson

*Jonathan Miller

*Owen Young
John F. Cogan, Jr., and Mary Cornille chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair

*Robert Olson

*James Orleans

*Todd Seeber

*John Stovall

*Dennis Roy

**Participating in a system of rotated seating*
‡On sabbatical leave
§Substitute player

Flutes

Principal
Walter Piston chair, endowed in perpetuity in 1970

Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Wayne Rapier

Keisuke Wakao
Assistant Principal

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Thomas Martin
Associate Principal & E-flat clarinet

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Roland Small

Richard Ranti
Associate Principal

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair

Daniel Katzen
Elizabeth B. Storer chair

Jay Wadenpfuhl

Richard Mackey

Jonathan Menkis

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Peter Chapman
Ford H. Cooper chair

Timothy Morrison
Associate Principal

Thomas Rolfs

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

Norman Bolter

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz
Margaret and William C. Rousseau chair

Timpani

Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity

Frank Epstein
Peter Andrew Lurie chair

J. William Hudgins

Timothy Genis
Assistant Timpanist

Harps

Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Sarah Schuster Ericsson

Librarians

Marshall Burlingame
Principal

William Shisler

James Harper

Assistant Conductors

Thomas Dausgaard

David Wroe
Anna E. Finnerty chair

Personnel Managers

Lynn Larsen

Bruce M. Creditor

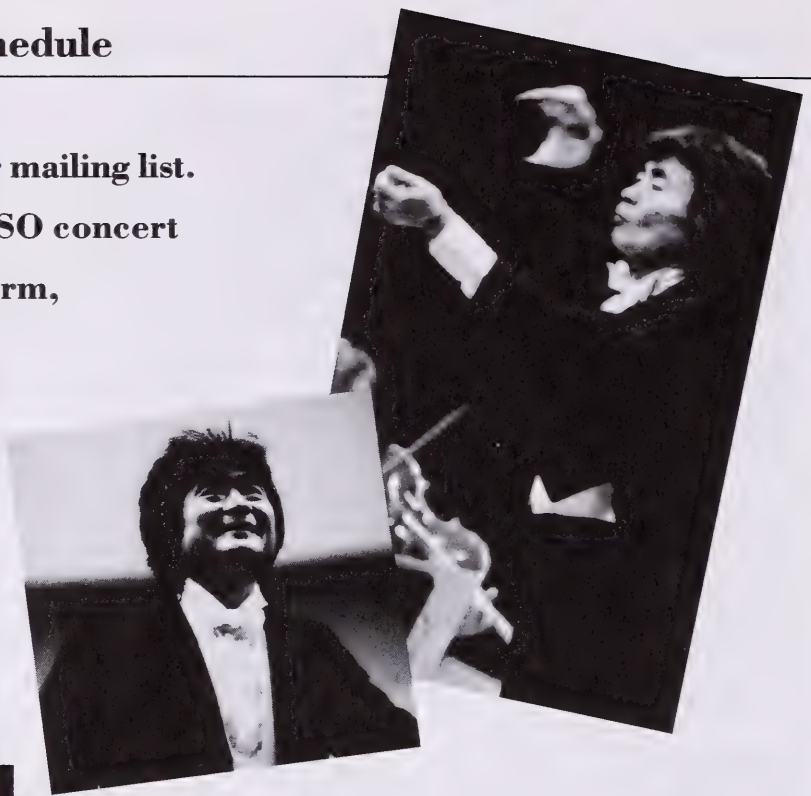
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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 114th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through the BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players; and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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Boston Symphony Orchestra
Boston Pops Orchestra
Seiji Ozawa & John Williams

and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

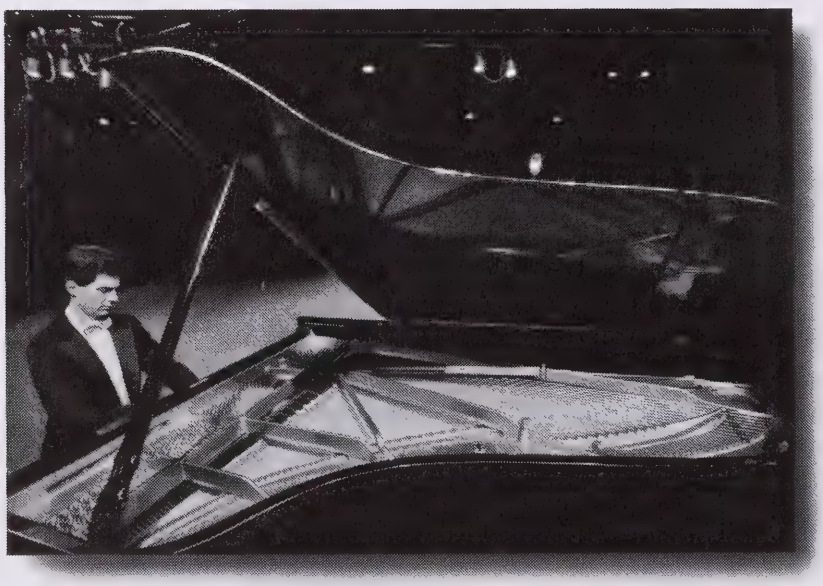
Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-second season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser. He had previously been appointed an artistic director of the Tanglewood Festival, in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.



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Seiji Ozawa, *Music Director*

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Thursday, January 5, at 8
Friday, January 6, at 1:30
THE MARIE L. AUDET GILLET CONCERT
Saturday, January 7, at 8
THE FERNAND GILLET CONCERT
Tuesday, January 10, at 8
SPONSORED BY SHAWMUT BANK

CHRISTOF PERICK conducting

BRAHMS — Variations on a Theme of Haydn, Opus 56a

HAYDN — Cello Concerto No. 2 in D

Allegro
Adagio
Allegro

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WEILL — Suite from *The Threepenny Opera*▼

Overture
Ballad of Mack the Knife
Instead-of Song
Ballad of the Easy Life
Polly's Song
Tango-Ballade
Cannon Song (Charleston Tempo)
Threepenny-Finale – Chorale

HAYDN — Symphony No. 103 in E-flat, *Drumroll*

Adagio – Allegro con spirito
Andante più tosto Allegretto
Menuet; Trio
Allegro con spirito

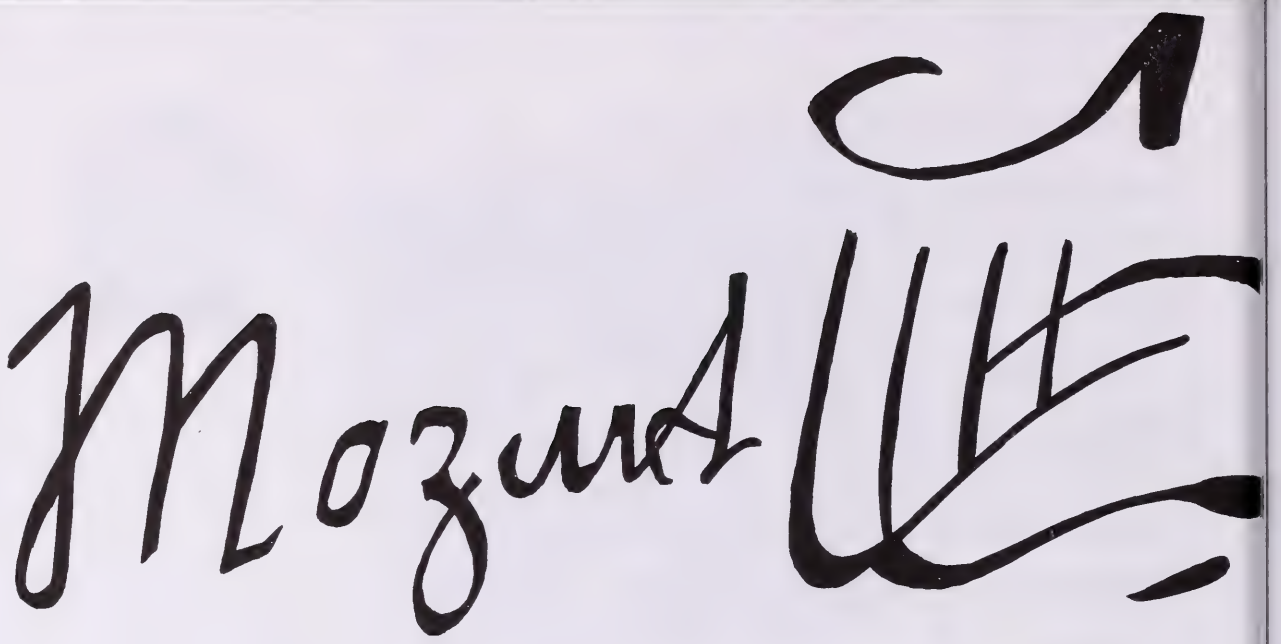
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Baldwin piano

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Johannes Brahms
Variations on a Theme by Haydn, Opus 56a



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. Working from sketches made in spring 1873 (or possibly late 1872), he composed these variations, but for two pianos and in the form now known as Opus 56b, in May, June, and early July 1873. The first hint of their other and now far more familiar life as a piece for orchestra is in a letter of September 4, 1873, to his publisher, Fritz Simrock, and, more obliquely, in a request on the first of that month for a supply of orchestra manuscript paper. It may be that the idea of orchestrating the work came to him only after he had tried out the two-piano version with Clara Schumann in Bonn on August 20. At any rate, the orchestral score was quickly completed, so that Brahms was able to send it to Simrock on October 4. The letter accompanying the package for the first time attaches Haydn's name to the work, previously referred to simply as "Variations for two pianofortes" and "Variations for orchestra." The composer conducted the first performance at a Vienna Philharmonic concert, November 2, 1873. As for the two-piano version, the performance by Hans von Bülow and Charles Hallé in Manchester, England, on February 12, 1874, is the first of which we have certain record. A performance in Boston by the Theodore Thomas Orchestra on January 31, 1874, was probably the first in America. The Boston Symphony Orchestra first played the variations on December 5 and 6, 1884, Wilhelm Gericke conducting, and it has been programmed since by Arthur Nikisch, Emil Paur, Willy Hess, Karl Muck, Max Fiedler, Otto Urack, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Eugene Ormandy, Aaron Copland, Seiji Ozawa, Mstislav Rostropovich, Kurt Masur, Edo de Waart, Dennis Russell Davies (the orchestra's most recent Tanglewood performance, in August 1990, though Zubin Mehta conducted it there with the Israel Philharmonic in 1993 and David Zinman led the work there with the Minnesota Orchestra in 1994), and Bernard Haitink (the most recent subscription performances, in April 1992). The instrumentation is discussed below.

Not the least of Brahms's oddities was his informed connoisseurship of old music. For example, he participated as contributing editor to many scholarly publishing projects, among them the complete editions of Handel, Mozart, Schubert, Chopin, and Schumann, and he prepared publications of works of Couperin and Carl Philipp Emanuel Bach. He was a serious collector of musical manuscripts and, as a very young man, he began to make copies of works that came his way and that interested him. These he collected in a folder marked "Copies of outstanding masterpieces of the 16th-18th centuries for study purposes," a practice he kept up until about 1870. In that collection we find a sheet with the Andante of Haydn's Symphony No. 16 in B-flat on one side and, on the other, some music labeled "Second movement of a divertimento for wind instruments by Haydn. *Chorale St. Antoni.*" The side with the movement from the symphony is dated November 1870. The side with the *Chorale St. Antoni* is not dated, and in his edition of the variations for Norton, Donald M. McCorkle says that "from its appearance [it] seems to have been copied at a different time, probably later." We don't know, then, exactly when Brahms first saw the theme on which, in 1873, he made these beautiful variations. We do know that the person who showed it to him was Carl Ferdinand Pohl, librarian of the Society of Friends of Music in Vienna and author of an important, though unfinished, Haydn biography. There is no convinc-

ing evidence for Haydn's authorship of the divertimento from which this movement is taken (nor of the other five pieces in the set). Most scholars now attribute the piece to Haydn's pupil, Ignaz Pleyel.* McCorkle also points out that "the source of the title *Chorale St. Antoni* has not yet been explained to anyone's satisfaction." Eduard Hanslick's review of the first performance suggests that the theme is "probably a pilgrimage song." Others have speculated similarly, but their ideas, however plausible, have been no more than conjecture.

What matters is that Brahms found the theme beautiful and provocative. He took it over as he found it, for its first statement even staying with the wind-band character of the divertimento. The original is scored for two oboes, two horns, three bassoons, and serpent. Brahms gave the serpent line to the contrabassoon, doubling it with plucked cellos and basses, also adding a few tellingly placed notes for the trumpets. The full orchestra consists of two flutes and piccolo, two oboes, two clarinets, two bassoons and

*Pleyel (1757-1831) as a young man spent five years with Haydn. He had quite a successful career as a pianist and composer, but eventually struck it rich in grand style with the piano factory he founded in 1807. Pleyel et Cie. is today the largest French manufacturer of pianos, and the Salle Pleyel is an important concert hall in Paris.

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contrabassoon, four horns, two trumpets, kettledrums, triangle, and strings. Brahms's decision about the scoring of the theme is thoroughly characteristic: making it sound so much like the original delights the antiquarian in him, and adding (though discreetly) the strings from the outset suggests the possibility of expansion into a real orchestral texture. He set great store by organic, carefully and subtly prepared and modulated progress from event to event.

The melody moves almost always by step and it stays within a narrow range. Its particular flavor resides in the emphasis (by reiteration) on the third and fourth notes of the major scale: the first six notes of the tune consist of nothing else—in fact, in half of the opening ten-measure strain, the melody note is D or E-flat. The prevalence of these notes suggests a certain kind of harmony—it is explicitly given in the two chords, something like an "amen" cadence, of the second measure—and that bias will indeed dominate the variations.

Something else that Brahms liked was rhythmic surprise and asymmetry, and when he first saw the *Chorale St. Antoni*, he must have been enchanted by its five-measure phrases. They go 3+2—or, more precisely, (2+1)+2—and that irregularity is what would have made the attribution to Haydn so plausible to Pohl, Brahms, and countless others. The middle section of the theme begins with two four-measure phrases, making a charming change from the fives, and Brahms faithfully maintains that design.

What the theme (Andante) has almost none of is minor-mode harmony—no more, at least, than just a hint at the beginning of the second strain. One of Brahms's wittiest surprises as he varies, explores, and expands the *Chorale* is, then, his insistence on the minor: three of the eight variations are in minor, and so is a considerable—and crucially placed—portion of the finale.

Variation I (Poco più animato) takes as point of departure the reiterated closing chord of the theme itself, the tolling B-flat being now continued at a slightly more animated tempo in bassoons, horns, and drums. At the same time, the strings fan outward—violins going up in plain eighth-notes, violas and cellos descending in triplets. For the second five measures, everyone reverses roles: the tolling goes into the high woodwinds with horns, the rising eighth-notes are played down below by cellos and bassoon, and the triplets descend from on high in violins and violas. The first variation has thus stated several rules of this game: 1) the sense of organic continuity from movement to movement (the "tolling"); 2) the possibility of role exchanges or the inverting of textures; 3) grouping notes by threes and the setting up of tensions between twos and threes. The brief middle section, moreover, makes the first move in the direction of darker harmonic coloration.

Variation II (Più vivace), a little faster than its predecessor, marks the beginning of almost every phrase with a loud bump (the single exception goes to the other extreme of pianissimo), and Brahms continues to play with the idea of lines proceeding by contrary motion. Nor are the triplets of Variation I quite forgotten. All this happens in B-flat minor.

Variation III (Con moto), also quick, and back in major, is *dolce* and *legato*. No triplets here: when the flowing eighth-notes are subdivided, it is into sixteenths exactly half their length. And here, instead of repeating sections literally as in the theme and the first two variations, Brahms writes out decorated repeats, so that it is almost like having two variations in one.

After that brief respite from threes, **Variation IV** (Andante con moto) turns out to be the first in triple meter. Brahms's choice of 3/8 rather than 3/4 is another way of expressing what his tempo direction of *Andante con moto* tells us: this is *not* a slow movement. Here the exchanging of parts as in Variation I returns: the gently grave melody in oboe and horn is soon heard an octave lower in strings, while the counter-

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point that first was below it in the violas now adorns it from above in the voices of flute and clarinet. Another variation in minor.

Variation V (Vivace), very quick, is a scherzo with bumps at the beginnings of phrases (like Variation II) and with dazzling play on the two-against-three joke. And if the funny off-beat ending sounds familiar, that is because it, too, was first suggested in Variation II.

Variation VI (Vivace) begins with hunting horns and it sticks closer to the tune than anything we have heard recently. (The critic Eduard Hanslick once said that the theme in some of Brahms's variations was as hard to recognize as his face behind his new beard.) Brahms brings back the sound of the full orchestra, not heard since Variation II. He has also held one effect in reserve for this moment: "minor," so far, has always meant B-flat minor, and now for the first time he explores the relative minor, G minor, which would normally be an obvious place to go to, which is even suggested ever so slightly in the theme, but which he has carefully avoided. A variation, then, that is obvious and subtle at the same time.

Variation VII (Grazioso) is a most lovely, lilting *siciliana*. Its climax is built on the two-versus-three tension. This is the only variation slower than the theme.

Variation VIII (Presto non troppo) is mysteriously scurrying music in minor, muted and pianissimo, full of imitations and whispered exchanges, breathless conflicts of twos and threes, and with yet another appearance of the witty off-beat cadence.

The whole genre of an independent set of orchestral variations was quite new in 1873. Now, for the **Finale** (Andante), Brahms did something so old and so forgotten that it, too, was new. He wrote a *passacaglia*, a set of variations over a repeated bass, thus creating a set of variations-within-variations. The bass is five measures long (of course) and hearing it is like looking at a child who resembles both parents—we aren't quite sure whether we are reminded more of the original *St. Antoni* melody or of its bass. The tempo is that of the theme, and Brahms gives us seventeen varied statements. They build rapidly and adventurously, and all the resources with which Brahms has made us familiar are paraded before us once more, and with wonderful freshness —contrapuntal imitations, groups of threes (often heard against twos), the minor mode (by suggestion at first, then explicitly in the last four statements), off-beats, things changing places within the texture (the bass, which had begun to creep upward in the tenth statement, has become the melody in the treble by the fourteenth). At the last statement, Brahms does the only possible remaining thing: he brings back the theme in quietly joyful triumph (and the patient triangle-player has his moment at last). And if you listen carefully to the last muttering scales in the violas and cellos, you will hear that the game of twos against threes isn't finished yet.

—Michael Steinberg

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Joseph Haydn
Cello Concerto No. 2 in D



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed his D major cello concerto about 1783, probably for Anton Kraft, the principal cellist in his orchestra at Eszterháza. The date of the first performance is unknown. Arthur Nikisch conducted the first Boston Symphony performances—apparently the first American performances of record—on November 21 and 22, 1890, with soloist Anton Hekking. Later performances of the D major concerto by the orchestra featured Hugo Becker (Wilhelm Gericke conducting), Heinrich Warnke (Karl Muck), Joseph Malkin (Henri Rabaud), Jean Bedetti (Pierre Monteux and Serge Koussevitzky), Pablo Casals (Koussevitzky), Gregor Piatigorsky (Koussevitzky, Charles Munch, and Richard Burgin), Raya Garbousova (Koussevitzky and Munch), Emanuel Feuermann (Burgin), Paul Tortelier (the most recent subscription performances, under Charles Munch, in January 1954), and Yo-Yo Ma (the most recent Tanglewood performance, under Grant Llewellyn, in August 1991). In addition to the solo cello, the score calls for two oboes, two horns, and strings. Mark Kroll is the continuo harpsichordist at these performances.

Unlike Bach or Mozart, Haydn was not a virtuoso performer on any instrument, though he did once report that he could manage more than capably as a harpsichordist or singer and that he could even play a violin concerto acceptably. His early training consisted of the kind of all-around experience that would best suit a young musician to make a living, though a modest one—as a jack-of-all-trades who could fill in wherever needed in the musical ensemble of some nobleman. Only the greatest virtuosi could be expected to limit themselves to the one instrument that was the basis of their fame, and composers usually made their living in large part as performers (J.S. Bach, Handel, Mozart, and Beethoven, to name the other four biggest names of the eighteenth century, all played both keyboard and stringed instruments at one time or another).

The virtuoso player who was also a composer was naturally likely to compose works for himself. There were two advantages to this procedure: his music could exactly suit his strengths (and avoid any weaknesses of technique), and it belonged to him alone, giving him a monopoly on performances if the work should prove popular. Haydn, who never claimed to be a virtuoso, did not have that kind of impetus. His concerto output, as eighteenth-century composers go, was unusually modest (even allowing for a number of works that have been lost). But he did have occasion to compose for virtuosi who were under his direction in the service of the Esterházy family. One of these was the principal cellist, Anton Kraft, for whom Haydn wrote this concerto about 1783, when he was head-over-heels involved with the opera at Eszterháza.

This is the second of two known Haydn cello concertos. The first, in C major, which was lost until 1961, was composed perhaps twenty years earlier and still retains traces (especially in its first movement) of Baroque rhythmic styles, but its finale builds a vigorous conclusion in a more up-to-date style. The concerto in D is more "modern" in many respects, though it has none of the symphonic development that Mozart's concertos of the same period showed. Haydn may not have known Mozart's concertos at this time, and, in any case, he was apparently determined to write a virtuoso showpiece—and this he certainly did, beginning with double-stops at the soloist's very first entrance. The result is an unusually relaxed score—for everyone but the cello soloist,

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Z Loved the article in last Sunday's *Globe* on Fidelity's Ned Johnson. It was of interest to me not only because the men in his employ comprise such a significant part of my client base, but because the conclusion was inescapable that he and I have so much in common. A couple of OK guys, roughly the same age, who are CEOs of privately-held, second-generation corporations, three blocks from each other in the Financial District. The article listed his worth at 5.1 billion (that's five thousand one hundred million dollars for those of you who can't do the math) and, God bless him, the man has got me there. I'm big enough to admit it. But if asked how much cash I carry, I too could truthfully answer "not much," although for reasons that I suspect are different than his.

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that is! Haydn consulted closely with Kraft on the details of the cello part—to such a degree that the concerto was long believed to have been written by the cellist, though we have Haydn's own autograph manuscript to prove the contrary.

It is a sign of the change in our understanding of the classical era that this concerto was for many years the only work by Haydn to be programmed in Boston Symphony concerts, largely on the strength of the desire of cello virtuosi to show their abilities, because the work truly requires a fabulous virtuosity. Today we encounter that kind of showpiece less frequently, and we are far more likely to hear the symphonies—and not just the twelve composed for London—or the late oratorios, works in which Haydn effectively uses his "popular style" to create a continuing balance and tension between the elements of his work.

Each of the concerto's three movements offers opportunities for soloistic display. The opening double-stops have already been mentioned; rapid scales and singing melodies in a high register add to the demands. The Adagio offers a mellow, slow theme richly sounded by the orchestra, then taken up by the soloist with decorations and extensions to the upper octave. The closing rondo congenially makes room again and again for technical difficulties, such as octave writing in the solo instrument, alternating with a cheerfully ambling 6/8 tune that makes the preeminent Haydn authority H.C. Robbins Landon think of "Here we go gathering nuts in May." In the eternal competition between the demands of the soloist for display and of the composer for cohesion and variety, Haydn in this instance clearly bowed to his cellist friend.

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Kurt Weill
Kleine Dreigroschenmusik (Suite from *The Threepenny Opera*)

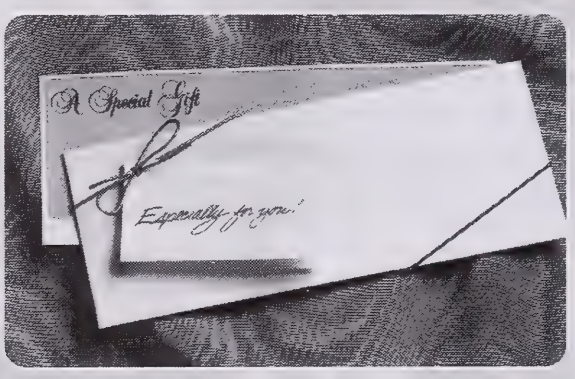


Kurt Weill was born in the north German town of Dessau on March 2, 1900, and died in New York on April 3, 1950. The Kleine Dreigroschenmusik *(literally, "Little Threepenny Music," but more conveniently referred to as* Suite from "The Threepenny Opera"*) is a twenty-two minute concert arrangement of music from "The Threepenny Opera," which Weill composed in collaboration with Bertolt Brecht and Elisabeth Hauptmann, and for which he composed the score between May and August 1928. The work was premiered in Berlin on August 31, 1928, at the Theater am Schiffbauerdamm under the musical direction of Theo Mackeben. Weill arranged the suite in December 1928 and January 1929, in some cases simply arranging a song for the purely instrumental ensemble, in others combining two or more musical numbers from the original theater piece into a self-sufficient instrumental work. The details of these combinations are given below. Otto Klemperer conducted the first performance on February 7, 1929, with the Prussian State Orchestra (Preussische Staatskapelle) in Berlin's Staatsoper am Platz der Republik. Erich Leinsdorf led the only previous Boston Symphony performances (omitting the Instead-of Song and Finale) in November and December 1968 (not just in Symphony Hall, but also in Springfield, New Haven, Philharmonic Hall in New York, Hartford, Brooklyn, and Carnegie Hall), and then at Tanglewood in August 1969. The score calls for two flutes and piccolo, two clarinets, alto saxophone, tenor saxophone, two bassoons, two trumpets, trombone, tuba, banjo, guitar (or harp), accordian, timpani, snare drum, tenor drum, bass drum, cymbals, wood block, tom-tom, bells, and piano.*

The 1920s, which were "Roaring" in the United States, were no less frenzied in the Germany of the Weimar Republic. It was a heady, freewheeling time filled with adventure and experimentation in politics and the arts marked by the creation of a democratic government in a country that had until 1918 been run by an autocratic Kaiser. At the same time, though, the Weimar Republic was almost a lost cause from the start, because the punitive and crippling war reparations imposed on Germany after 1918 guaranteed economic crisis and the rise of a new dictator able to paint a glowing picture of Germany's future under his rule.

During the Weimar years, Berlin was one of the world's most glittering cultural centers, with exciting new activity in music, theater, literature, and the visual arts. Of all the works created during that time, *The Threepenny Opera* was both the most popular and the most enduring. It remains the most famous of the several collaborations between the composer and poet/dramatist Bertolt Brecht (1898-1956)—along with other largely silent collaborators who have generally not received credit for their work. In the case of *The Threepenny Opera*, the first production correctly noted that the work was based on John Gay's English satire *The Beggar's Opera*, originally produced in 1728, in a translation by Elisabeth Hauptmann, "adapted by" Brecht and with song lyrics by him. It seems now that more of the work, including a fair number of the song lyrics, were by Hauptmann herself, and that this was a practice Brecht followed much of his life, making use of the talents of a stable of remarkable literary women who were also his lovers and rarely giving them any credit for their contribution. At least in the case of *The Threepenny Opera*, Hauptmann's name appeared in the first-night program as translator of the original source material, but before long even that distinction disappeared, and for some sixty years most people have thought of the work as a collaboration solely of Brecht and Weill.

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That collaboration was as unlikely as it was successful. They were drawn together out of a desire to create operas, but when they actually got to work, they discovered that their views of the genre were almost totally opposite. Weill had studied with Ferruccio Busoni and wrote modernistic pieces like the Violin Concerto (with the accompaniment of wind orchestra) and a successful opera, *Der Zar lässt sich photographieren* ("The Tsar has himself photographed") in collaboration with the expressionist playwright Georg Kaiser. Early on he was regarded as one of the leading avant-garde composers of the day; after 1933 he quickly found himself in a high place on Hitler's list of artists whose works Hitler wished to exterminate (Weill shared top honors with Schoenberg and Hindemith). But he was interested in addressing a much broader audience than could be lured to the concerts of new music, and Brecht, a self-proclaimed Marxist, also wanted to reach the masses.

They almost never finished their major opera, *Rise and Fall of the City Mahagonny*, owing to drastic differences of opinion on the function of music in opera. But *Die Dreigroschenoper* enjoyed an unparalleled success as a play with music adapted in a sardonic tone that reflected—though with more bitterness—that of its original, *The Beggar's Opera*, in which criminals, prostitutes, and highwaymen were easily recognized parodies of the leading political figures of the day, not excluding the Prime Minister. Brecht's adaptation is equally cynical in its disbelief in any noble motives among humankind. "First comes the grub," he wrote in a song lyric, "and *then* come morals." The play and the music were created in a few chaotic weeks and hastily mounted at the end of August 1928. Few expected it to succeed, but it is now the one work of art that most people know from the short-lived Weimar Republic.

Not content with taking Hauptmann's work as his own, Brecht later claimed to have provided Kurt Weill with the tunes, too—though he only did so after Weill's death, and after *The Threepenny Opera* was produced in an off-Broadway theater in 1954 and ran for more than 2,600 performances! It seems more likely that Brecht had certain types

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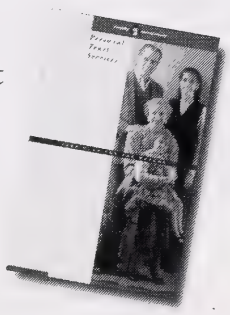


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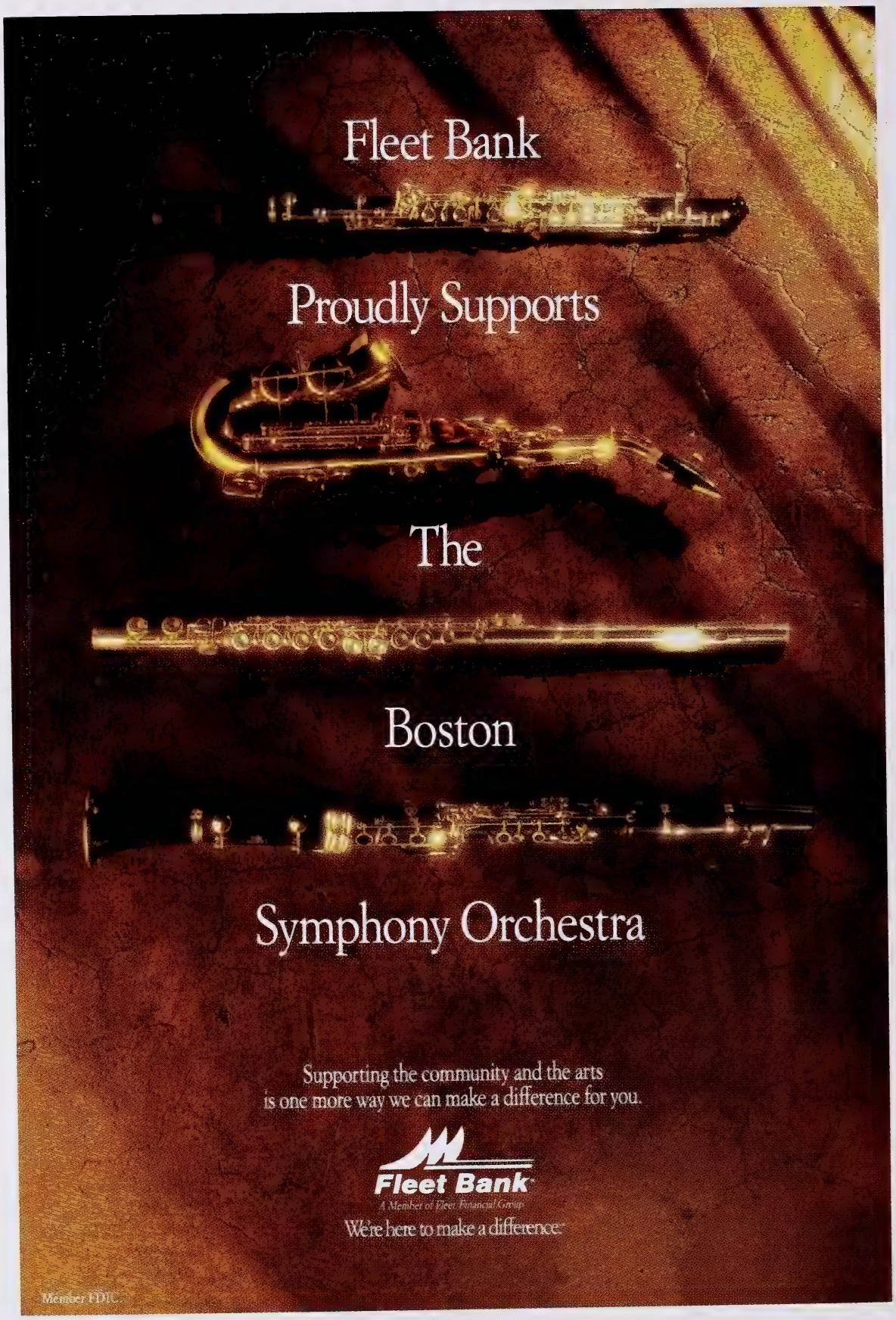
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of folk songs or popular ballads in mind as he wrote his lyrics and that Weill, recognizing these sources, occasionally made use of them in creating his score. In any case, the full theatrical version, and the distinctive harmonic touches and orchestrations which give them real character and distinction, are all by Weill. The success of *The Threepenny Opera* pointed Weill in the direction of the popular theater; he had proved his ability to create tangos, waltzes, march songs, and other popular genres in his work with Brecht, and after coming to the United States he spent the rest of his all-too-short life creating works for Broadway.

The popular element of *The Threepenny Opera* is easily evident in the suite of songs that Weill created as a concert work in 1929; a medley of some of the most popular songs in the show, it includes works in foxtrot, tango, and charleston tempi, all scored in Weill's distinctively cool way, with instruments mostly associated with jazz and night clubs. The titles of the various movements give the impression that they are simply arrangements of the song named therein, and this is for the most part true. But the second movement combines "Die Moritat von Mackie Messer" (Weill's most famous tune) with another number, "Song of the Insufficiency of Human Striving," alternating the two tunes. And the finale comprises three (out of four) musical numbers that make up the last scene of the play.

Composers (or their assistants) normally create orchestral suites from a dramatic work in order to make the music more widely heard, and perhaps to induce customers to purchase tickets to the show after hearing some of the numbers. It was Otto Klemperer who persuaded Weill to prepare the suite with the idea that it would be heard during the course of the Berlin Opera Ball in January 1929. For whatever reason, the planned performance did not take place, but Klemperer put the work into a symphonic program he conducted soon after that, marking the debut of the new, "popular" Kurt Weill—as opposed to the avant-garde terror—in the concert hall.

—S.L.

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Joseph Haydn
Symphony No. 103 in E-flat, *Drumroll*



Franz Joseph Haydn was born at Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed the Symphony No. 103 in London in the winter of 1794-95 and led its first performance on March 2, 1795, at the King's Theatre. He made some changes, notably to the end of the finale, after his return to Vienna that August and reintroduced the work in its revised form on September 21. At this concert we hear the original version. A.P. Heinrich led the Philoharmonic and Handel and Haydn Societies in the first American performance on May 29, 1823, at Boylston Hall in Boston. Arthur Nikisch introduced the Drumroll *Symphony to the Boston Symphony repertory in November 1891, later performances being given by Wilhelm Gericke, Max Fiedler, Karl Muck, Ernst Schmidt, Pierre Monteux, Henry Hadley, Gustav Holst, Charles Munch, Colin Davis, Leonard Slatkin (the most recent Tanglewood performance, in July 1985), and Seiji Ozawa (the most recent subscription performances, in February and March 1989). The symphony is scored for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, with timpani and strings. It is likely that the winds were doubled at the first performance and certain that Haydn conducted from the fortepiano.*

Haydn, at sixty-three, was at the summit of skill and invention, without rival as the world's most eminent and most loved composer and having found in London an ideally understanding audience. He visited England twice, each time for about a year and a half. What he wrote for his concerts there and for various patrons and publishers centers most famously on the twelve symphonies, six for each stay, for the concerts organized first by Johann Peter Salomon, later by Giovanni Battista Viotti. The *Drumroll* is the last but one in the second series.

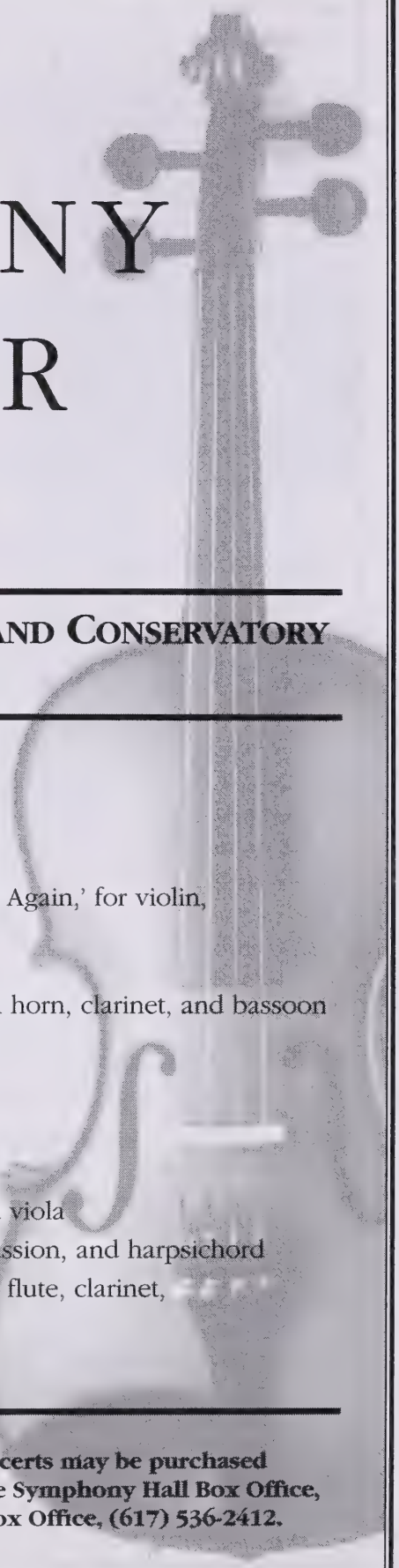
Here is what the *Morning Chronicle* had to say about the premiere of the *Drumroll*:

> Another new Overture, by the fertile and enchanting HAYDN, was performed; which as usual, had continual strokes of genius, both in air and harmony. The Introduction excited the deepest attention, the Allegro charmed, the Andante was encored, the Minuets, especially the Trio, were playful and sweet, and the last movement was equal, if not superior to the preceding.

Well might the introduction have "excited the deepest attention." It begins with the the long kettledrum roll on E-flat from which the symphony takes its name, and from this emerges a phrase, quiet, very slow, for low strings with bassoon, with flute and oboes joining in to make a cadence in its fifth and sixth measures.

Right away there is a problem: what to do with the drumroll? Haydn put no dynamic marking on it, neither is there any in the part from which the London timpanist played. Salomon, who made two arrangements of this symphony, one for piano trio and one for piano quintet, put a crescendo and a decrescendo sign—(which musicians call hairpins)—into the former and *ff* into the latter. The hairpin version became traditional, making this the first of innumerable symphonies from Schubert's *Unfinished* to Bartók's Concerto for Orchestra with mysterious creeping-bass beginnings. H.C. Robbins Landon, on the other hand, is a fortissimo man: at his suggestion, Hermann Scherchen adopted that version to exciting effect in his 1950 recording, and Landon also proposes fortissimo-decrescendo as the primary reading in his Universal complete edition of the symphonies. The choice is the conductor's, and the main thing is that this *Intrada*, as

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PROGRAMS SUBJECT TO CHANGE.

Haydn labels it, be impressive.

Of what follows the drumroll, Landon writes: "Without knowing the score, and listening to a performance with closed eyes, no one could possibly tell the meter of the opening." He also suggests that the first notes of this theme are an intentional reference, though "oblique," to the *Dies irae* (as quoted so famously by Berlioz and Rachmaninoff). Haydn does on occasion quote plainchant in his symphonies, for example in No. 26, *Lamentatione*, and in No. 49, *La passione*. Even so, I was skeptical about both of Landon's contentions, only to have someone who was listening to a recording without knowing the score comment both on the mystery of the meter of those slow bass notes and on the fact that the first four notes were those of the *Dies irae*.

With the unfolding of the introduction comes some clarity but also even more mystery as Haydn, with greatest deliberation, prepares an entry into C minor. The moment the Allegro begins we discover that he meant no such thing. The alternation of G and A-flat with which the Adagio closes is picked up and reinterpreted as belonging to E-flat major, which is just what the first twenty-five measures of the introduction—before the C minor red herring—would have led us to expect. It is an amazingly organic—and subtle—transition from introduction to Allegro; one of the rare precedents is a work Haydn knew and loved well, Mozart's Symphony No. 39, also in E-flat.

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But even as Haydn now sets us firmly in place harmonically, he sets us a new metrical puzzle: it takes a full eight measures before we know for certain where "one" is and how to get in step with Haydn's buoyant stride. After so much expansiveness in the Adagio, the exposition goes by quickly indeed: the contrasting theme is even more of a pop tune than the first one, and just before it—as a present to the sharp-eared and attentive—there is a quick allusion to the matter of the introduction.

The development is long (longer than the exposition by a full dozen measures) and adventurous, and among its adventures is another appearance—quite ghostly this time—of the music of the introduction. The recapitulation, on the other hand, is startlingly condensed; it also becomes astonishingly serious, assuming a tone and suggesting harmonic shadows we thought we had left behind us with the Adagio. What all this leads to is nothing less than a third reappearance of that dark introductory music—drumroll and all—but this time in the original slow tempo! A coda, quick and brief, again brings the Adagio theme in allegro tempo, which we now hear as a combination that ties everything together. A touch as surprising as any is added by some new high horn calls.

The Andante which the London audience liked so well that it demanded an encore is based on two folk songs from the region around the Esterházy estates. The movement is a set of variations; however, Haydn obviously chose the two songs for their consanguinity, so that one gets the impression that the second, C major theme is itself already a variation of the first, C minor one (sharping the F in the second tune is a clever ruse). Haydn makes two variations on each theme, covering a wide range of musical characters from the martial to the playful. Viotti, his distinguished concertmaster, got a rewarding solo, as had his predecessors Tomasini (at Eszterháza) and Salomon in earlier symphonies. The coda, with its demonstration of how to go from C major to C major by way of E-flat, is wonderful. By the way, Haydn's quickening of Andante by the addition of "*più tosto Allegretto*" ("more like an Allegretto") was one of his Vienna afterthoughts.

The minuet is a moment of relaxation; the Trio is a tour-de-force of textural subtlety, as well as a show of how innocent beginnings may give rise to unlikely complexities. And now the finale, perhaps Haydn's greatest. The first movement had suggested two things, one large and one small. First there was the idea that one theme might establish dominance over an entire movement; at the end, there was that surprising, but so purposefully planted, flourish of horns. Haydn now picks up both threads, the second first. He begins with a call for the two horns alone. This is followed by an unmeasured silence, after which Haydn gives us the horn call again, though now as accompaniment to a springy violin tune. At this point, ten seconds into the movement, we have met all of its thematic material. Haydn is never as lavish with themes as Mozart; indeed, the monothematic movement is a singularly characteristic manifestation of his fantasy. But even for Haydn, this finale is a bravura display of the highest order of making very little go very far. To the very end Haydn keeps us surprised—he wrote only "surprise symphonies"—both with what he does that is new and with what he reveals about what is familiar. Back in Vienna, he tightened the last pages. Given his overriding concern with concentration, and even though he heroically sacrificed a joke too good to remain forever unheard, he was undoubtedly right.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. His program note on the *Drumroll* Symphony appeared originally in the program book of the San Francisco Symphony, copyright ©1984, and is reprinted by permission of that orchestra.

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Brahms and his music have attracted a new wave of scholarship in recent years. Malcolm MacDonald's *Brahms* in the Master Musicians series (Schirmer Books) is a splendid life-and-works study that replaces the older volume by Peter Latham. *The Life of Johannes Brahms* by Florence May, who knew Brahms personally, remains a valuable classic; this two-volume biography came out in 1905 and is still available, though in an expensive reprint edition (Scholarly). Karl Geiringer's classic life-and-works study is still available (Oxford paperback), but has been largely surpassed by the most recent biographies. John Horton has contributed a good volume on *Brahms Orchestral Music* to the BBC Music Guides (University of Washington paperback). Donald Francis Tovey's excellent discussion of the *Haydn* Variations is reprinted in his *Essays in Musical Analysis* (Oxford, available in paperback). For the reader with some technical knowledge of music, Arnold Schoenberg's essay "Brahms the Progressive" is not to be missed; it is contained in *Style and Idea* (St. Martin's). Bernard Jacobson's *The Music of Johannes Brahms* is a fine introduction to Brahms's style for those not afraid of musical examples (Fairleigh Dickinson University Press), and there are good things, too, in Julius Harrison's *Brahms and his Four Symphonies* (Da Capo). Some of the more specialized fruits of recent research have appeared in several volumes of *Brahms Studies* (Cambridge University Press). Aimed more at the general reader though thoroughly up-to-date in approach are the essays and other materials (including translations of letters and original reviews of Brahms works) in *Brahms and his World*, edited by Walter Frisch (Princeton paperback). Donald McCorkle's edition of the *Haydn* Variations in the Norton Critical Scores is a most interesting volume indeed, containing scores of the orchestral and two-piano versions, material on the sketches, and critical essays ranging from Schenker and Allen Forte to Max Kalbeck's speculation on the work's connection to the temptations of St. Anthony (Norton paperback). The Boston Symphony Orchestra has recorded the *Haydn* Variations under Bernard Haitink's direction (Philips, with the Symphony No. 4). Other recordings of note include George Szell's with the Cleveland Orchestra (CBS, with the Symphony No. 3, or in a set with all the symphonies and overtures), Arturo Toscanini's with the New York Philharmonic (RCA, in a three-disc box containing all of his commercial recordings with that orchestra), Leonard Bernstein's with the Vienna Philharmonic (Deutsche Grammophon, with the Third Symphony), and—for the most "modern" music yet to undergo the approach of "historically informed performance"—Roger Norrington's with the London Classical Players (Angel, coupled with the First Symphony).

Jens Peter Larsen's excellent Haydn article in The New Grove (with work-list and bibliography by Georg Feder) has been reprinted separately (Norton, available in paperback). Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback) is a first-rate short introduction. The longest study (hardly an introduction!) is H.C. Robbins Landon's mammoth, five-volume *Haydn: Chronology and Works* (Indiana); it will be forever an indispensable reference work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it rather hard to digest. Highly recommended, though much more technically detailed, is *Haydn Studies*, edited by Jens Peter Larsen, Howard Serwer, and James Webster (Norton); it contains the scholarly papers and panel discussions held at an international festival-conference devoted to Haydn, at which most of the burning issues of Haydn research were at least aired if not entirely resolved. No consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Viking; also a Norton paperback). Two recent books cut a significant swathe across a substantial part of Haydn's work, ranging far beyond the limited field implied in their titles. James Webster's *Haydn's "Farewell" Symphony and the Idea of Classical Style* (Cambridge) devotes about one-third of its length to a detailed appreciation of the *Farewell* Symphony and the remainder of the book to its implications for cyclic organization throughout Haydn's



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work. Elaine R. Sisman's brand-new book, *Haydn and the Classical Variation* (Harvard), provides a thorough treatment of one of Haydn's most fundamental procedures.

Haydn's two cello concertos conveniently fit on a single disc, and most performers who record one of them also record the other. Among the most thoroughly satisfying of the available performances is that of Heinrich Schiff with Neville Marriner and the Academy of St. Martin-in-the-Fields (Philips). Yo-Yo Ma gives a highly refined performance with the English Chamber Orchestra under the direction of José-Luis Garcia (CBS). With reference to the *Drumroll* Symphony, one of my favorite recordings of the "London symphonies" from the LP era was Eugen Jochum's vivid, clean, and witty traversal with the London Philharmonic; happily these have been reissued on CD, but only as a set of four discs (Deutsche Grammophon). Particularly recommended individual performances include those by Sir Charles Mackerras with the Orchestra of St. Luke's (Telarc, with the *Military* Symphony, No. 100), Adam Fischer with the Austro-Hungarian Haydn Orchestra (Nimbus, with Symphony No. 101), Franz Brüggen with the Orchestra of the Eighteenth Century (Philips, also with No. 101), and Leonard Bernstein with the New York Philharmonic in a two-disc set of the last four symphonies (Sony Classical).

Kurt Weill has been the subject of an increasing number of excellent serious studies that have finally brought into focus the two-sided personality of the avant-garde German composer of the '20s and early '30s and the popular Broadway theater composer of the late '30s and '40s. For the basic information about his work and their sources, David Drew's *Kurt Weill: A Handbook* (California) is indispensable. Two doctoral dissertations dealt with Weill's German years during which *The Threepenny Opera* was written. Kim Kowalke deals specifically with the composer in *Kurt Weill in Europe* (UMI Research Press), and Susan C. Cook treats the background of the politically relevant operas produced by several composers, Weill among them, in *Opera During the Weimar Republic: Weill, Hindemith, and the Zeitoper.* For the most popular of all the Brecht-Weill collaborations, Stephen Hinton has provided a splendid short study in *The Threepenny Opera*, one of the Cambridge Opera Handbooks. The revelation of Brecht's collaborative practice (and malpractice) has been revealed and discussed in detail in a new book by John Fuegi, *Brecht & Co.: Sex, Politics, and the Making of the Modern Drama* (Grove). Recordings of the *Kleine Dreigroschenmusik* abound, beginning with one made by the conductor of the world premiere, Otto Klemperer, as early as 1931; his performance with the Berlin State Opera Orchestra can be found on Koch Legacy, where it is filled out with Brahms's First Symphony and Strauss's *Till Eulenspiegel.* Of modern recordings, the one by Arthur Weisberg with the Contemporary Chamber Ensemble (Nonesuch, coupled with Milhaud's *Le Boeuf sur le toit*) and the one by Michael Tilson Thomas with the London Symphony Orchestra (CBS, coupled with Weill's *The Seven Deadly Sins*) are both splendid, full of verve and grit.

—S.L.

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Christof Perick is music director of the Niedersaechsisches Staatsorchester and Staatsoper in Hannover, Germany. He completed his tenure as music director of the Los Angeles Chamber Orchestra at the close of the 1993-94 season. Mr. Perick's recent engagements have included productions with the Dresden Semper Oper and Hamburg Opera, and appearances in the United States with Lincoln Center's Mostly Mozart Festival, the Indianapolis Symphony, and the Los Angeles Chamber Orchestra. He also conducted the first-ever United States tour of the Bundesjugendorchester, Germany's leading youth orchestra. Engagements for 1994-95 include appearances with the Saint Louis Symphony, Boston Symphony, Louisville Orchestra, and Los Angeles Chamber Orchestra. He leads productions at Dresden of Strauss's *Capriccio* and Wagner's *Die Meistersinger von Nürnberg*, at Hannover of Berg's *Wozzeck*, Wagner's *Ring*, and *Parsifal*, and at Hamburg of Strauss's *Ariadne auf Naxos*. At New York's Metropolitan Opera, Mr. Perick has led performances of *Fidelio*, *Tannhäuser*, *Die Frau ohne Schatten*, *Hänsel und Gretel*, and *Die Meistersinger*. Also in this country he has led Wagner's *Der fliegender Holländer* and *Parsifal* at Lyric Opera of Chicago, *Der fliegender Holländer* at San Francisco Opera, and *Così fan tutte* and *Ariadne auf Naxos* at the Los Angeles Music Center. Mr. Perick made his Boston Symphony Orchestra debut in March 1991. In recent seasons he has also conducted the New York Philharmonic, Los Angeles Philharmonic, Atlanta Symphony, San Francisco Symphony, Los Angeles Chamber Orchestra, Detroit Symphony, Houston Symphony, Toronto Symphony, and Indianapolis Symphony. His North American engagements for 1995-96 include a return to the Saint Louis Symphony and debuts with the Milwaukee Symphony, Montreal Symphony, and National Symphony. Christof Perick was born in Hamburg in 1946; his first position was as assistant at the Hamburg State Opera. He has also been principal conductor of Darmstadt Opera, music director of the Saarbrucken Opera House, and general music director of the City of Karlsruhe. His conducting engagements have also included the Berlin Philharmonic, the Vienna Philharmonic, the NHK Symphony of Japan, and the Vienna Staatsoper.

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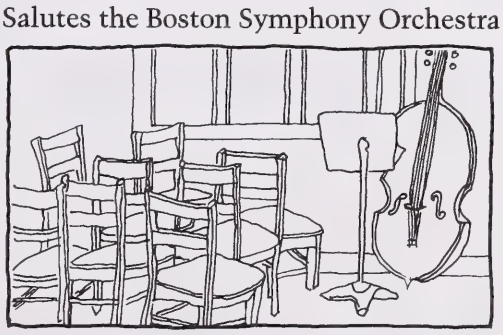
Ralph Kirshbaum



Cellist Ralph Kirshbaum appears regularly throughout North America, Europe, Asia, and Australia. Mr. Kirshbaum came to international attention in 1969, as a top prize-winner in the First International Cassado Competition in Florence. The following year he was the only cellist from the West to win a prize in the Fourth International Tchaikovsky Competition. Mr. Kirshbaum made his American debut with a 1976 recital at the Metropolitan Museum of Art in New York City. He made his European orchestral debut in 1972 with the New Philharmonia of London and has since appeared as recitalist and soloist in the major European cities. His keen interest in and affinity for English and twentieth-century composers has brought him prominence in the contemporary music world. His recordings include Tippett's Triple Concerto, which was voted 1983 "Record of the Year" by *Gramophone* magazine; the cello concertos of Elgar, Walton, and Barber, and the Brahms sextets with Walter Trampler and the Juilliard String Quartet. A new recording on RCA Victor Red Seal features him in Haydn's D major concerto and *Sinfonia concertante* with Pinchas Zukerman and the English Chamber Orchestra. Besides his long association with violinist György Pauk and pianist Peter Frank, with whom he appears frequently at chamber music festivals worldwide, he has also appeared with Itzhak Perlman and Yefim Bronfman. He has performed the six Bach cello suites in London, Manchester, New York, and Sydney, Australia; his recording of the six suites was released by Virgin Classics last June. Mr. Kirshbaum is founder and artistic director of the International Cello Festival at the Royal Northern College of Music in Manchester, England; he also conducts master classes at the Juilliard School in New York. His 1994-95 season includes appearances with the Boston Symphony, Dallas Symphony, BBC National Orchestra of Wales, Hallé Orchestra, Basel Symphony Orchestra, and Scottish National Orchestra; Bach performances in Lyon and Edinburgh, and concerto appearances in Japan. A native Texan, Mr. Kirshbaum's earliest training was at home, where his father was a violinist-conductor and his mother a harpist. Following lessons in Dallas with Lev Aronson he attended Yale University, where he studied with Aldo Parisot and graduated with highest departmental honors in music theory. He traveled to Paris on a government grant for further musical studies and then settled in London. Mr. Kirshbaum made his Boston Symphony debut in January 1982 and appeared with the orchestra most recently in Peter Maxwell Davies' *Strathclyde* Concerto No. 2 in January 1991. He plays a Montagnana cello which once belonged to the nineteenth-century virtuoso Piatti.

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Tickets are not available to the general public, are priced at $125 each, and include the TV taping at Symphony Hall and the post-concert bash at the Four Seasons. To receive your invitation, please contact Deborah Elfers, Director of Corporate Development, at (617) 638-9298. We hope to see you there!

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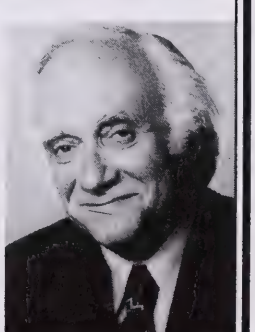
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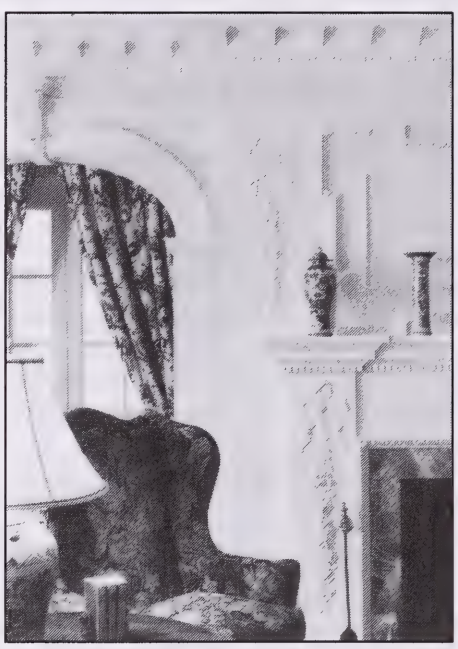
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SEIJI OZAWA
Music Director

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NEXT PROGRAM . . .

Thursday, January 12, at 8
Friday, January 13, at 1:30
Saturday, January 14, at 8

JAMES CONLON conducting

SINGLETON — *Shadows*

BEETHOVEN — Piano Concerto No. 3 in C minor, Opus 37

Allegro con brio
Largo
Rondo: Allegro

ANDRÉ WATTS

INTERMISSION

DVOŘÁK — Symphony No. 6 in D, Opus 60

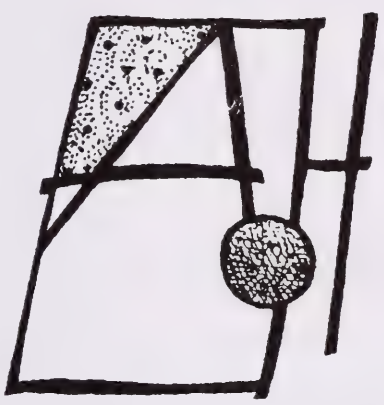
Allegro non tanto
Adagio
Scherzo (Furiant): Presto
Finale: Allegro con spirito

Guest conductor James Conlon introduces Boston Symphony audiences to *Shadows*, the first music by Alvin Singleton to be heard in BSO subscription concerts. Singleton studied at New York University and Yale and has become increasingly well-known since serving as composer-in-residence of the Atlanta Symphony. His music is influenced by jazz and by his African-American roots. Mr. Conlon's program also features the stormy Piano Concerto No. 3 of Beethoven with acclaimed pianist André Watts, and Dvořák's brilliantly sunlit Symphony No. 6, as well worth knowing as the composer's more frequently heard symphonies 7 through 9, and making a welcome return to the BSO repertory after more than ten years' absence.

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Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'D'—January 12, 8-10:10
Friday 'B'—January 13, 1:30-3:40
Saturday 'A'—January 14, 8-10:10

JAMES CONLON conducting
ANDRÉ WATTS, piano

SINGLETON	*Shadows*
BEETHOVEN	Piano Concerto No. 3
DVOŘÁK	Symphony No. 6

Thursday 'C'—January 19, 8-9:55
Friday 'A'—January 20, 1:30-3:25
Saturday 'B'—January 21, 8-9:55

MARISS JANSONS conducting
RADU LUPU, piano
MALCOLM SINCLAIR, speaker
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

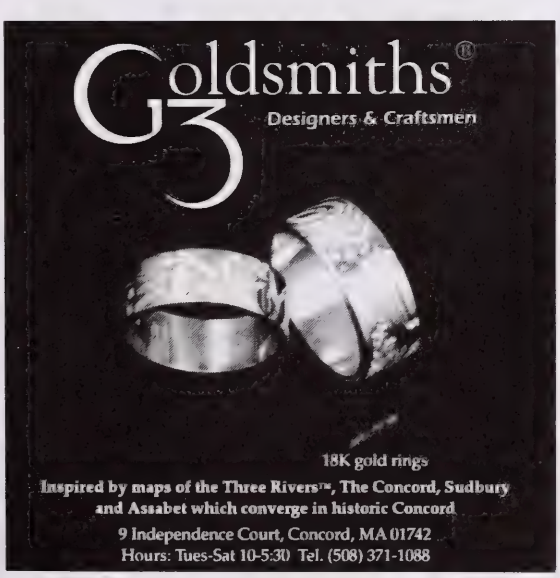
SCHOENBERG	*A Survivor from Warsaw*
BEETHOVEN	Piano Concerto No. 1
RACHMANINOFF	*Symphonic Dances*

Thursday 'A'—January 26, 8-10:10
Friday 'B'—January 27, 1:30-3:40
Saturday 'A'—January 28, 8-10:10
Tuesday 'C'—January 31, 8-10:10

DAVID WROE conducting
HORACIO GUTIÉRREZ, piano

PROKOFIEV	Symphony No. 5
CHOPIN	Piano Concerto No. 1
STRAUSS	*Till Eulenspiegel's Merry Pranks*

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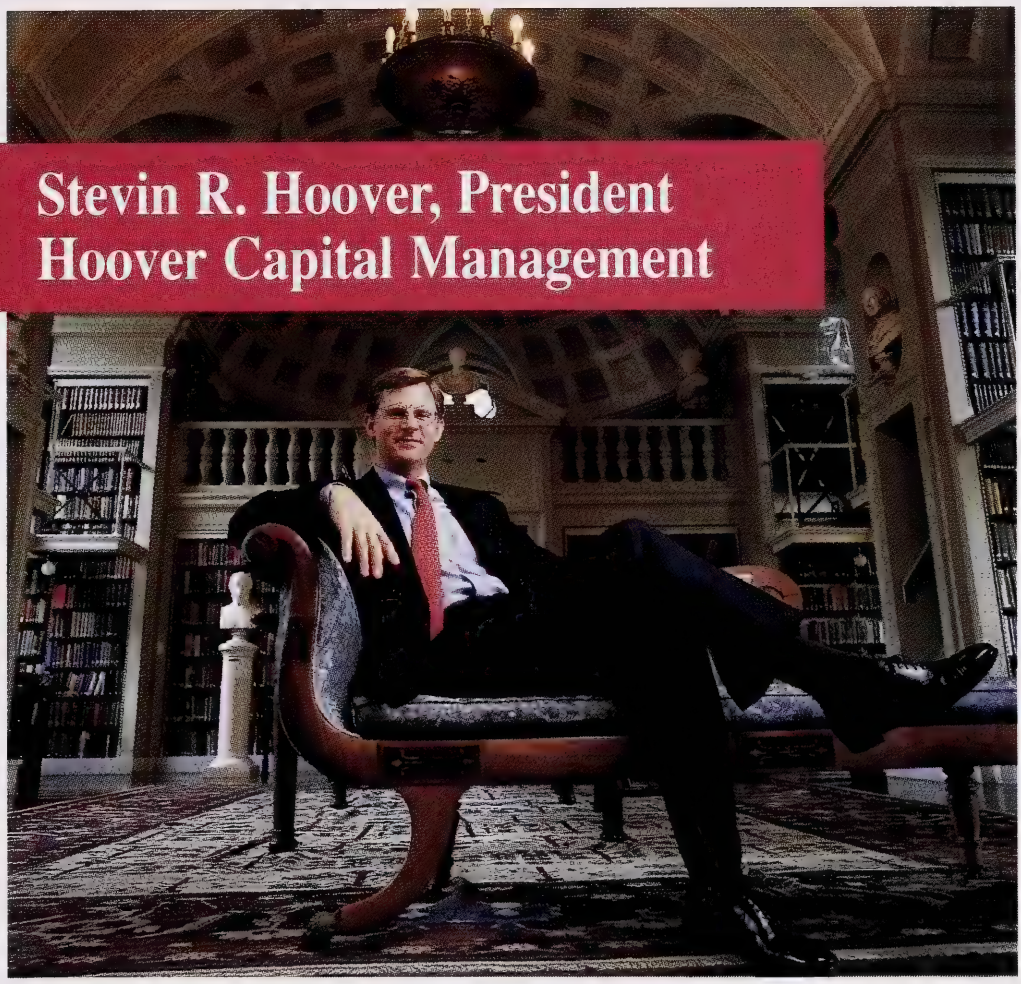
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SUPPER CONCERT III

Tuesday, January 10, at 6
Saturday, January 14, at 6

AZA RAYKHTSAUM, violin
MICHAEL ZARETSKY, viola
JONATHAN MILLER, cello
TATIANA YAMPOLSKY, piano

MOZART — Trio in C for piano, violin, and cello, K.548
- Allegro
- Andante cantabile
- Allegro

DVOŘÁK — Quartet in D for piano, violin, viola, and cello, Opus 23
- Allegro moderato
- Andantino
- Allegretto scherzando; Allegro agitato

Baldwin piano

Please exit to your left for supper following the concert.

Week 9/10

Wolfgang Amadè Mozart
Trio in C for piano, violin, and cello, K.548

The summer of 1788 was a time of active composition for Mozart. During the space of six weeks he composed the last three great symphonies, apparently with a series of benefit concerts in view (they seem never to have taken place, and it is doubtful whether Mozart ever heard the symphonies performed). At the same time he was composing a number of smaller works, including some piano trios, for which no commissions are known, so they were probably composed "on speculation" in the hopes of producing salable pieces that might generate some badly needed income. He completed one trio on June 22, only days before finishing the E-flat symphony, the one conventionally numbered thirty-nine. In July, during the interim between that symphony and the fortieth, in G minor, he turned out two compositions in the key of C major, the key that would soon serve him for the *Jupiter* Symphony, which he composed in August. For the moment, C major served for something altogether lighter and less dramatic: the well-known piano sonata "for beginners" K.545, and the present trio, K.548, completed in Vienna on July 14 (the G minor symphony was finished eleven days later).

The trio begins with a fanfare that throws out hints of the *Jupiter* to come, but they remain no more than hints. After all, this is music for companionable playing at home, not for dramatic gestures in the concert hall. As was typical of most trios of the day, the pianist remains the leader throughout, while the violin and cello parts, though not negligible, are much less important. The cellist, in particular, rarely does more than strengthen the bass line or flesh out a harmony. But that made it all the more acceptable to the audience of amateur musicians that Mozart was trying to reach—they were the ones who bought the music, after all, and it was only in sales of sheet music, not through the box office receipts of concert performances, that chamber music paid. The domestic performers no doubt enjoyed the cheerful verve of the work, sighed at the delicate, soft expressiveness of the Andante cantabile, and chuckled at the playfulness of the finale.

Antonín Dvořák
Quartet in D for piano, violin, viola, and cello, Opus 23

In his early thirties, Dvořák really began to hit his stride as a composer. In February 1875 he learned that he had been awarded an Austrian State prize, on the strength of his Third and Fourth symphonies and a chamber work. (It is worth recalling that, though Dvořák was culturally Bohemian, his country was part of the much larger Austro-Hungarian Empire, ruled from Vienna rather than Prague.) The news of the award was clearly encouraging; during the rest of the year he poured forth music: his Fifth Symphony, the opera *Vanda*, the G major string quintet published first as Opus 18 and later revised as Opus 77, the piano trio in B-flat, the present piano quartet in D, the Serenade in E for string orchestra, and four Moravian duets!

Having completed the B-flat piano trio on May 14, Dvořák did not rest on his laurels; ten days later he began the composition of the piano quartet, finishing it in just two-and-a-half weeks. There were some small revisions before publication, which took place in 1880, the year of the first performance. As with all of Dvořák's chamber music, each of the players gets a good workout; as a violist, Dvořák

learned early the virtue of passing the tunes around. On the other hand, he does not exploit the full range of the keyboard instrument, particularly in its lower registers; Dvořák could play the piano, but he was primarily a string player. (His better-known later works for piano with strings—the *Dumky* Trio, the E-flat piano quartet, and the piano quintet in A—offer the pianist much more scope.)

The quartet is cast unusually in three movements, of which the first two are reasonably normal in character, while the last combines the elements of a scherzo with those of a finale. The opening movement, Allegro moderato, is dominated by the syncopation and the triplet in the cello figure heard at the very outset. The slow movement is Dvořák's first essay at a set of variations, a form in which he later showed utter mastery. The wisp of theme, in B minor, has a charming stop-and-go folklike quality that Dvořák exploits in various ways through the five variations, starting off rather straightforwardly, inverting the melody in the third, and moving harmonically farther afield in the later sections. The last movement alternates two different kinds of music, an Allegretto scherzando in 3/8 time (suggesting the omitted scherzo) and a vigorous Allegro agitato in 4/4. They figure as the first and second thematic sections of a large sonata form, which ends the quartet rambunctiously.

—Notes by Steven Ledbetter

BSO violinist **Aza Raykhtsaum** was born in Leningrad and began studying the piano when she was five, taking up the violin a year later at the suggestion of her teacher. Ms. Raykhtsaum majored in violin at the Leningrad Conservatory, where she studied with the renowned Ryabinkov; she became concertmaster of the Leningrad Conservatory Orchestra and a first violinist in the Leningrad Philharmonic. In 1980 she emigrated to the United States, after which she joined the Houston Symphony as a first violinist and then became a member of the Boston Symphony in 1982. She has appeared as soloist in the Glazunov Violin Concerto with the Boston Pops Orchestra under the direction of John Williams. Ms. Raykhtsaum teaches privately and performs chamber music frequently in the Boston area with her husband, BSO principal cellist Jules Eskin.

Born in the Soviet Union in 1946, violist **Michael Zaretsky** studied originally as a violinist at the Central Music School in Moscow and at the Music College of the Moscow State Conservatory. In 1965 he continued his education as a violist at the Moscow State Conservatory. In 1972 Mr. Zaretsky immigrated to Israel, where he became principal violist of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Israeli Radio. In 1973 he auditioned for Leonard Bernstein, who helped him obtain an immigration visa to the United States and brought him to Tanglewood. There, while a Fellow of the Tanglewood Music Center, he successfully auditioned for the BSO, which he joined that fall. An established soloist and chamber musician, Mr. Zaretsky has been soloist with the Boston Pops Orchestra and other orchestras in North America. Elected to the Pi Kappa Lambda Chapter of the National Music Honor Society for his achievement in teaching, he currently teaches at the Boston University School of Music and the Longy School of Music.

After attending Pablo Casals' master class at the University of California at Berkeley, **Jonathan Miller** chose to abandon his study of literature there and devote himself completely to the cello, training with Bernard Greenhouse of the Beaux Arts Trio, and studying also with Raya Garbousova, Leonard Rose, Harvey

Shapiro, and Edgar Lustgarten. Before joining the Boston Symphony in 1971, Mr. Miller was principal cellist of the Juilliard, Hartford, and San Diego symphony orchestras. He has been soloist with the Hartford Symphony, the Boston Pops Orchestra, and the Metropolitan Symphony Orchestra of Boston and has performed in chamber music concerts at Symphony Hall and at Tanglewood. A winner of the Jeunesses Musicales auditions, he toured the United States twice with the New York String Sextet and appeared as a member of the Fine Arts Quartet. Mr. Miller is founder and music director of the Boston Artists' Ensemble, which is now in its fifteenth season. He has taught at the New England Conservatory and the Boston University Tanglewood Institute, and is currently on the faculty of the Boston Conservatory of Music. In June 1990, at the invitation of Mstislav Rostropovich, he appeared as soloist at the American Cello Congress.

A Russian pianist of Armenian origin, **Tatiana Yampolsky** began her musical studies at the age of five and made her debut when she was twelve, at the Large Hall of the Moscow Conservatory. Ms. Yampolsky graduated with honors from the Moscow Conservatory, where she studied with the prominent Soviet pianists Yakov Flier and Dmitry Bashkirov, and received her degree in both concert performance and piano teaching. Ms. Yampolsky performed in concerts throughout the Soviet Union, playing in recitals, with orchestra, and for Moscow Broadcasting. Since emigrating to the United States she has performed in many recitals and concerts; she has also appeared as soloist with a number of orchestras, including the Boston Pops Orchestra and the Atlantic Symphony of Canada, and been pianist with the Boston Symphony Orchestra. In addition to her concert career, Tatiana Yampolsky teaches advanced students referred to her by the Harvard University Music Department. A resident of Newton, she is a faculty member at the Longy School of Music in Cambridge.

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Seiji Ozawa

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Remembering Arthur Fiedler



To mark the centennial of the birth of Arthur Fiedler (December 17, 1894-July 10, 1979), the Boston Symphony Archives has mounted a display of memorabilia in the Cohen Wing lobby exhibit cases. Using photographs, letters, programs, and other historical documents, the exhibit explores the career of Arthur Fiedler, focusing on his remarkable forty-nine-year tenure as Conductor of the Boston Pops (1930-79).

A permanent display of Arthur Fiedler memorabilia, as well as his personal library of musical scores, can be viewed in the Arthur Fiedler Reading Room located on the second floor of Boston University's Mugar Library, 771 Commonwealth Avenue.

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BSO

Boston Symphony Chamber Players at Jordan Hall, Sunday, January 29, at 3 p.m.

The Boston Symphony Chamber Players, with pianist Gilbert Kalish, present the second concert of their 1994-95 series at Jordan Hall at New England Conservatory on Sunday, January 29, at 3 p.m. The program includes the Strauss/Hasenörl *Till Eulenspiegel Once Again* (a chamber arrangement for violin, double bass, clarinet, bassoon, and horn of Strauss's popular orchestral tone poem), Oliver Knussen's *Songs Without Words*, Stravinsky's *Pastorale* for violin, oboe, English horn, clarinet, and bassoon, and Brahms's Piano Quintet in F minor, Op. 34. Tickets at $19, $14, and $12 are available at the Symphony Hall box office, or by calling SymphonyCharge at (617) 266-1200.

In Case of Snow . . .

Beginning this winter, to find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Patrons may dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

This Winter's Orchestrated Events

Orchestrated Events, a multi-performance program conceived by the Boston Symphony Association of Volunteers, continues its 1994-95 offerings with a wide variety of musical events featuring Boston Symphony players and other distinguished members of Boston's musical community who have volunteered their talents and time to support the BSO. Numerous devotees of the orchestra, many of them Trustees or Overseers, are sponsoring and hosting these events, so that all proceeds will directly benefit the Boston Symphony Orchestra. On Monday, February 6, at Symphony Hall, you can join the television audience for the "Salute to Symphony" taping by WCVB-TV Channel 5. This Orchestrated Event, with tickets priced at $65 per person, includes a 7 p.m. BSO performance led by Seiji Ozawa and guest conductors (scheduled to air during "Salute to Symphony" weekend, March 17-19) and a post-concert cocktail reception in the Miller Room. Sunday, February 12, brings two Valentine-oriented Orchestrated Events. A "Hearts & Champagne" reception in an elegant Back Bay home begins with high tea at 4 p.m., continues with a solo performance by BSO assistant concertmaster Laura Park of music by J.S. Bach and Ysaÿe, and concludes with a champagne toast to romance. Later that day, at 7:30 p.m., the "Valentine Quartet" (BSO members Bonnie Bewick, violin, and Rachel Fagerburg, viola, joined by Theresa Borsodi, cello, and Judith Gordon, piano) performs Schumann's Piano Quartet in a private home in Wellesley. Musicians and guests alike will appreciate the elegantly appointed music salon, the centerpiece of which is a 100-year-old Steinway, as well as the luscious Valentine desserts to be served. Tickets are priced at $75 per person for each event on February 12. For further information on these or other Orchestrated Events, please call the Volunteer Office at (617) 638-9390.

Art Exhibits in the Cabot-Cahners Room

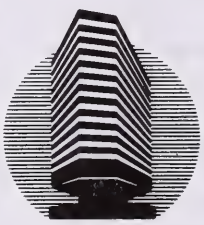
For the twenty-first year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through January 30 is a display of fine paper cuttings by members of the Guild of American Paper Cutters, Mid-Atlantic Chapter. GAP is a five-year-old national organization dedicated to encouraging interest and expertise in all kinds of paper cutting. This will be followed by an exhibit from Boston's Pepper Gallery (January 30-March 13). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and fifteen percent of each sale goes to the orchestra. Please contact the Volunteer Office at (617) 638-9390 for further information.

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BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs piano trios of Haydn, Beethoven, and Shostakovich on Friday, January 20, at 8 p.m. at the Peabody Essex Museum in Salem, and on Sunday, January 22, at 2:30 p.m. at the Second Church in West Newton. For ticket information or reservations call (617) 964-6553.

Ronald Feldman conducts the Berkshire Symphony in the world premiere of David Ott's Piano Concerto with soloist Frederick Moyer, Stravinsky's *Bluebird pas de deux*, and Schubert's Symphony No. 1 at Chapin Hall at Williams College on Saturday, January 21, at 8 p.m. General admission is $5. For more information, call (413) 597-3146.

BSO principal second violinist Marylou Speaker Churchill is soloist in Dvořák's Violin Concerto on the Newton Symphony Orchestra's annual "Celebrated Artist Concert" with Ronald Knudsen conducting, Sunday, January 22, at 7:30 p.m. at Aquinas College, 15 Walnut Park in Newton Corner. Also on the program is Dvořák's *New World* Symphony. Tickets are $16 and $13. For more information, call (617) 965-2555.

Personal Financial Planning Seminars

The Boston Symphony Orchestra is pleased to continue sponsoring a series of Personal Financial Planning Seminars. For the convenience of our patrons, the seminars will be held at Symphony Hall in conjunction with BSO concerts. Upcoming seminars are scheduled for Thursday, January 26, at 5:30 p.m. and Tuesday, February 14, at 5:30 p.m. For further information and to make a reservation, please contact Joyce Serwitz, Director of Major Gift Programs, at (617) 638-9273 or Sally Dale at (617) 638-9269.

Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:15 p.m. in the Cohen Wing's Higginson Hall with an informative talk by a BSO player or other distinguished member of the music community. "Supper Concerts" offer a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open for all Suppers at 5:30 p.m. for à la carte cocktails and conversation. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert.

Speakers for upcoming Supper Talks include BSO Assistant Conductor Thomas Dausgaard (Thursday, January 19) and BSO piccolo Geralyn Coticone (Thursday, January 26). Upcoming Supper Concerts will feature music of Haas, Eisler, Hindemith, and Milhaud (Thursday, February 2, and Saturday, February 4) and music of Brahms (Thursday, February 23, and Saturday, February 25).

The suppers are priced at $23 per person for an individual event, $66 for any three, $88 for any four, or $132 for any six. Advance reservations must be made by mail. For reservations the week of the Supper, please call SymphonyCharge at (617) 266-1200. All reservations must be made at least 48 hours prior to the Supper. There is a $1.00 handling fee for each ticket ordered by telephone. For further information, please call (617) 638-9390.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling the Symphony Hall switchboard at (617) 266-1492 during business hours. You may also leave your ticket information on the Resale Line at (617) 638-9426 at any time. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

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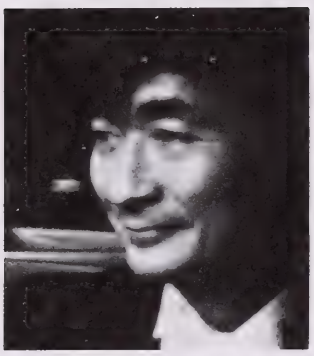
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SEIJI OZAWA



Seiji Ozawa is now in his twenty-second season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

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SEIJI OZAWA
Music Director

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BOSTON SYMPHONY ORCHESTRA 1994-95



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Charles Munch chair, fully funded in perpetuity

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Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Victor Romanul
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Laura Park
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Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

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Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

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Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

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Amnon Levy
Theodore W. and Evelyn Berenson Family chair

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*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Catherine French

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Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Jerome Rosen

Ronan Lefkowitz

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

Violas

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Acting Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

‡Mark Ludwig

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Luis Leguía
Robert Bradford Newman chair

Carol Procter
Lillian and Nathan R. Miller chair

*Ronald Feldman
Charles and JoAnne Dickinson chair

*Jerome Patterson

*Jonathan Miller

*Owen Young
John F. Cogan, Jr., and Mary Cornille chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

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Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair

*Robert Olson

*James Orleans

*Todd Seeber

*John Stovall

*Dennis Roy

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‡*On sabbatical leave*
§*Substitute player*

Flutes

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Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
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Assistant Principal
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Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

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Mildred B. Remis chair, endowed in perpetuity in 1975
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Keisuke Wakao
Assistant Principal

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

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Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
§Julie Vaverka (1/9-1/14)
Thomas Martin
Associate Principal & E-flat clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Thomas Rolfs

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
William Shisler
James Harper

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Thursday, January 12, at 8
Friday, January 13, at 1:30
Saturday, January 14, at 8

JAMES CONLON conducting

SINGLETON — *Shadows*

BEETHOVEN — Piano Concerto No. 3 in C minor, Opus 37

Allegro con brio
Largo
Rondo: Allegro

ANDRÉ WATTS

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DVOŘÁK — Symphony No. 6 in D, Opus 60

Allegro non tanto
Adagio
Scherzo (Furiant): Presto
Finale: Allegro con spirito

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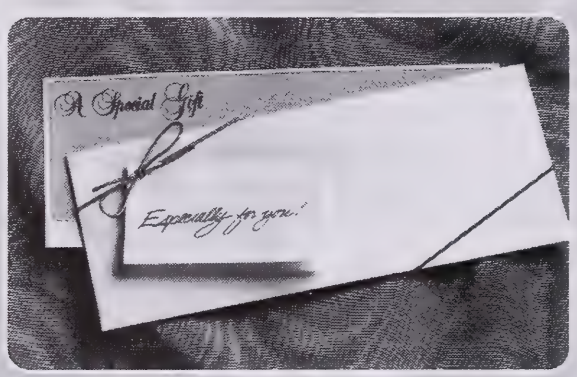
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Alvin Singleton
Shadows



Alvin Singleton was born in Brooklyn, New York, on December 28, 1940, and is currently living in Atlanta, Georgia. He composed Shadows *for the Atlanta Symphony Orchestra on a commission from the Meet the Composer Orchestra Residencies Program funded by Exxon Corporation, the Rockefeller Foundation, and the National Endowment for the Arts. Robert Shaw led the Atlanta Symphony Orchestra in the premiere, which took place in Symphony Hall, Atlanta, on May 14, 1987. These are the first performances of* Shadows, *and of any music by Singleton, to be part of a Boston Symphony Orchestra subscription program, but a "Bernsteinlied" he composed in 1988 was performed at Tanglewood during the festivities celebrating Leonard Bernstein's seventieth birthday. The score of* Shadows *calls for two flutes and piccolo (doubling alto flute), two oboes and English horn (doubling third oboe), two B-flat clarinets (second doubling E-flat clarinet) and bass clarinet (doubling third clarinet), two bassoons and contrabassoon (doubling third bassoon), four horns, three trumpets, three trombones and tuba, harp, two timpanists, marimba, xylophone, and strings. The duration of the piece is approximately twenty minutes.*

Alvin Singleton began his academic study of composition in his native New York, at New York University, then continued at Yale, where he worked with Mel Powell and Yehudi Wyner. Following this, he went to the Accademia di Santa Cecilia in Rome,



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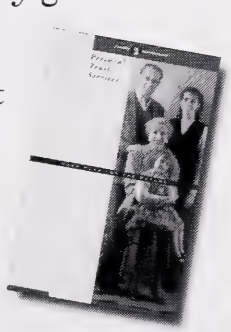


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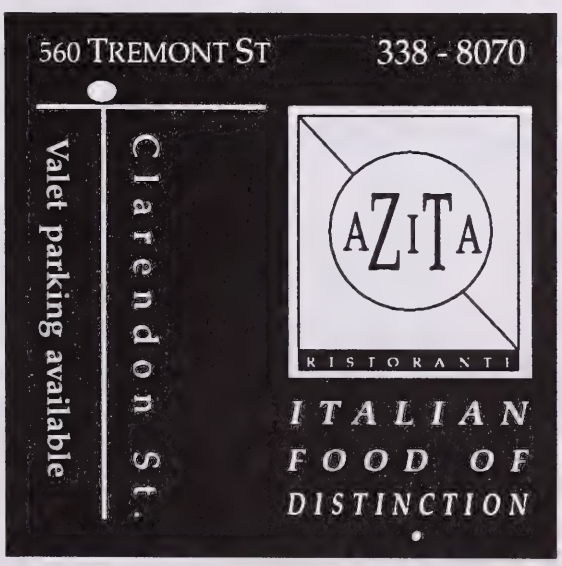
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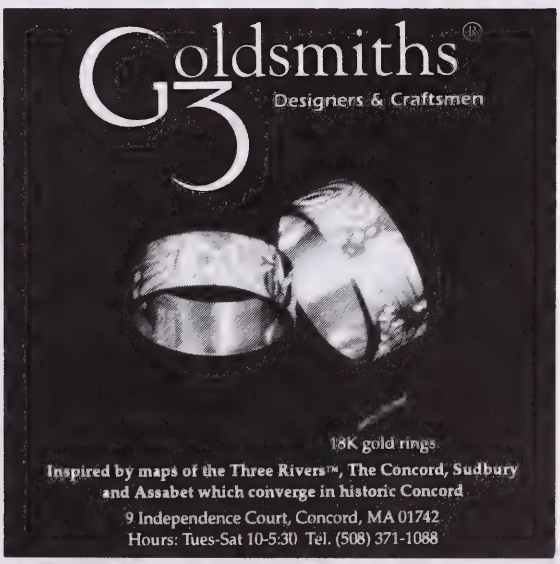
where his teacher was Goffredo Petrassi. He remained working in Europe for more than a decade and received prizes for his work from organizations in Germany and Austria. In 1985 Singleton returned to the United States to be composer-in-residence with the Atlanta Symphony Orchestra, a position he held for three years. When that ended, he remained in Atlanta as resident composer at Spelman College until 1991. His wide range of works includes theater and orchestral pieces, as well as instrumental solos and varied chamber ensembles.

Shadows is one of the works that Singleton composed during his residency with the Atlanta Symphony. He describes the work as growing out of strands of melody that "turn back on themselves." The various instrumental lines are in fact ostinatos—musical patterns that repeat over and over again—but they are ostinatos of different lengths, so that as they repeat, the juxtaposition of the different parts is very different. What is more, the first parts to enter move in long note values so that they do not, at first, seem to be ostinatos at all but simply long-held notes. As more and more lines enter, the compounding of each instrument's melodic activity makes the ensemble more noticeably active as a whole. The busiest players at the outset are the timpanists, whose rhythmic patterns are more immediately perceptible. They gradually increase the number of pitches they must play to ten. The material unfolds in their hands, with gathering momentum until they build to the single large climax in the score.

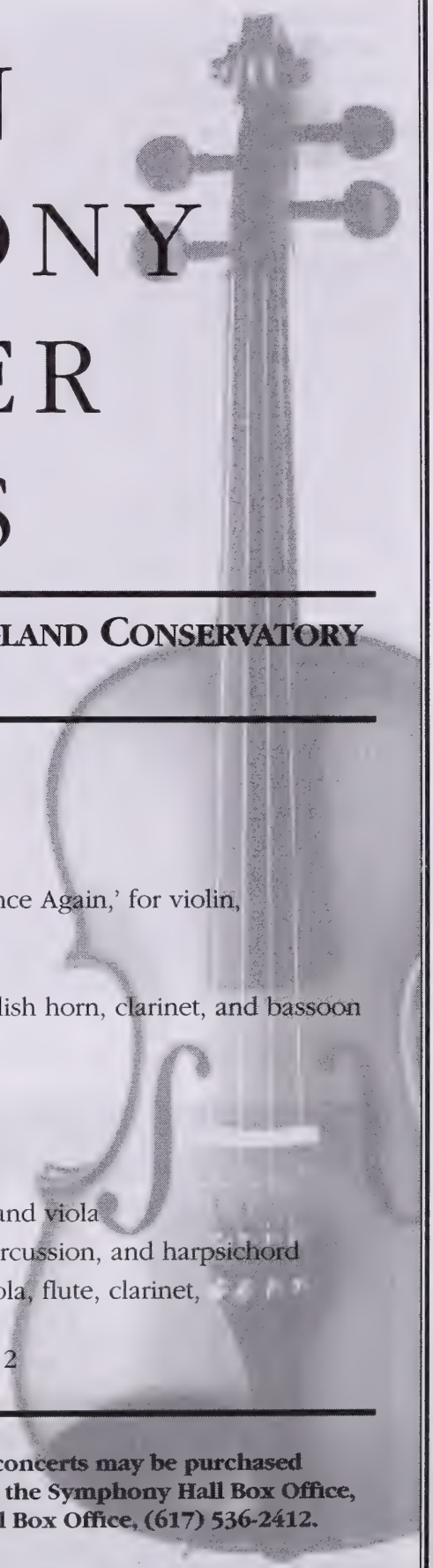
A title like *Shadows* suggests something dark, or mysterious, or hidden. But the composer says of his title, "In this case I mean something musical, too, in that these melodies were patterned after different types of music. . . . These are my cultural shadows, drawn from my subconscious, and each has certain aspects that I like." The melody in each part is shaped from a limited repertory of just four or five notes, so that all of the parts end up bearing a family resemblance, even if they are in a different style. At the time of the premiere, the composer told Nick Jones, program annotator of the Atlanta Symphony, of an image of spinning tops of various sizes, "with the largest top eventually dominating and controlling all the others."

—Steven Ledbetter





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PROGRAMS SUBJECT TO CHANGE.

Ludwig van Beethoven
Piano Concerto No. 3 in C minor, Opus 37



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. Sketches for the Piano Concerto No. 3 in C minor, Opus 37, appear as early as 1796 or 1797, though the principal work of composition came in the summer of 1800. It may have been revised at the end of 1802 for the first performance, which took place in Vienna on April 5, 1803, with the composer as soloist. Some time after completing the concerto—but before 1809—Beethoven wrote a cadenza, possibly for the Archduke Rudolph. The first performance in America took place in Boston's Tremont Temple on December 8, 1842, with George J. Webb conducting the forces of the Musical Fund Society and J.L. Hatton as the pianist. The concerto entered the repertory of the Boston Symphony Orchestra on April 21, 1888, with soloist Amy Beach (or, as she was always billed, Mrs. H.H.A. Beach) under the direction of Wilhelm Gericke. Since then Heinrich Gebhard and Katherine R. Heyman have performed the concerto under Gericke; Mrs. Emil Paur appeared as soloist with her husband conducting; Ferruccio Busoni with Max Fiedler; Alfred Cortot, Mischa Levitzki, and Rudolf Firkušný with Pierre Monteux; Eleanor Packard, Artur Schnabel, and Myra Hess with Serge Koussevitzky; Harold Bauer and Byron Janis with Richard Burgin; Claudio Arrau, Clara Haskil, Firkušný, and Janis with Charles Munch; Grant Johannesen, Arthur Rubinstein, and Eugene Istomin with Erich Leinsdorf; Theodore Lettvin with William Steinberg; Rudolf Serkin with Max Rudolf; Vladimir Ashkenazy with Antal Dorati; Garrick Ohlsson with Seiji Ozawa; Malcolm Frager with Klaus Tennstedt; Serkin with Eugene Ormandy; Alexis Weissenberg with Emil Tchakarov; Emanuel Ax with Kurt Masur; Serkin with Ozawa; Rudolf Buchbinder with Jeffrey Tate; Alfred Brendel, Mitsuko Uchida, and Vladimir Feltsman with Ozawa; Radu Lupu with Stanislaw Skrowaczewski; Bernard D'Ascoli with Grant Llewellyn (the most recent subscription performances, in April 1992); and Alfred Brendel again with Ozawa (the most recent Tanglewood performance, in July 1992). In addition to solo piano, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

One morning during the summer of 1799 Beethoven was walking through the Augarten* with Johann Baptist Cramer, one of the most brilliant pianists of his day and one of the few whom Beethoven found worthy of praise. Cramer was on a continental tour from his hometown of London. As the two men were strolling along, they heard a performance of Mozart's C minor piano concerto, K.491. Beethoven suddenly stopped and drew Cramer's attention to a simple but beautiful theme introduced near the end of the concerto and exclaimed, "Cramer, Cramer! We shall never be able to do anything

*In the Leopoldstadt suburb of Vienna, on an island located between the Danube proper and a semicircular man-made arm called the Danube Canal, there is a stretch of open meadowland that was once part of the Imperial hunting preserve. Emperor Joseph II opened it to the public as a garden in 1775, and for nearly half a century the "meadow garden" ("*Augarten*" in German) featured, in addition to the usual alfresco pleasures, a rich musical life centered in a concert-hall-with-restaurant built there by the early 1780s. The concerts were held outdoors on summer days, usually on Thursday mornings at the extraordinary hour of half-past seven. Mozart played there in at least one series of concerts, and Beethoven introduced his *Kreutzer* Sonata there; moreover his first five symphonies and first three piano concertos were all regularly featured at the Augarten concerts. (Although the Augarten ceased to function as an important concert location by 1830, there remains even today at least one musical connection: the Vienna Choirboys are housed on the grounds, where they can presumably soak up lingering resonances of Mozart and Beethoven.)

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like that!" Opinions may (and do) differ as to exactly what passage affected Beethoven so strongly, but there is no doubt that Mozart's C minor concerto was one of his favorite works, and echoes of that enthusiasm are clearly to be found in his own C minor concerto, which was already in the works—at least in some preliminary way—at the time of the reported incident.

This is an earlier work than the designation "Opus 37" would suggest, since Beethoven composed it about the turn of the century, the period of the six Opus 18 string quartets, the Septet, Opus 20, and the First Symphony, Opus 21. Even so, it shows a significant advance over its predecessors. For some reason Beethoven withheld performance of the concerto for three years. When the performance finally took place, it was part of a lengthy concert that he himself produced to introduce several new works (this concerto, the Second Symphony, and the oratorio *Christ on the Mount of Olives*); he also inserted the First Symphony, already becoming a favorite in Vienna, to attract the audiences. The performance was to take place on April 5, 1803, in the Theater-an-der-Wien, where Beethoven himself lodged gratis while working on his opera *Fidelio*, which was ultimately produced there. The last rehearsal for the concert, on the day of the performance, was a marathon affair running without pause from 8 a.m. until 2:30 p.m., after which the oratorio was given still another run-through. It is a wonder that any of the performers could manage the actual concert, which began at 6 p.m. and

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proved to be so long that some of the shorter pieces planned for the program were dropped. The fact that Beethoven made up the program entirely of his own works—and then charged elevated prices for tickets—clearly indicates that he expected the power of his name to work at the box office, and so it seems to have befallen, since he cleared 1,800 florins on the event.

Ignaz Seyfried, the Kapellmeister of the Theater-on-der-Wien, had a special reason to remember the evening clearly:

> In the playing of the concerto movements [Beethoven] asked me to turn the pages for him; but—heaven help me!—that was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him; for he played nearly all of the solo part from memory, since, as was often the case, he had not had time to put it all down on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealed anxiety not to miss the decisive moment amused him greatly and he laughed heartily at the jovial supper which we ate afterwards.

Seyfried's explanation for the empty pages in the solo part—that Beethoven had not had time to write it out—seems unlikely. The concerto had been finished three years

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earlier, and if Beethoven had wanted to write out the solo part, he could surely have found the time. It is much more likely that he wanted to keep the concerto entirely to himself, at least for the moment. Beethoven was still making his living in part as a piano virtuoso, and the pianist-composer's stock-in-trade was a supply of piano concertos that he and he alone could perform.

Critical response to the concerto at its first performance ranged from lukewarm to cold; in fact, the only thing that really pleased the audience, it seems, was the familiar First Symphony; even the delightful Second, receiving its first performance, put off the critic of the *Zeitung für die Elegante Welt* with what he perceived to be too much "striving for the new and surprising." And in the concerto Beethoven's playing was apparently not up to his best standards. Perhaps he was tired from the strenuous day's rehearsal. Still, the concerto quickly established itself in the public favor. When Ries played the second performance, the prestigious *Allgemeine Musikalische Zeitschrift* declared it to be "indisputably one of Beethoven's most beautiful compositions."

Although Beethoven knew and admired the Mozart concertos, he had not yet learned one important trick of Mozart's: that of withholding some tune for the soloist. Invariably Mozart left something out of the orchestral exposition so that it could first be presented by the piano in the solo exposition, thereby helping to characterize the pianist as an

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individual personality against the orchestra. But in the C minor concerto, Beethoven lays out all of the thematic material at once in the longest and fullest orchestral statement that he ever wrote for a concerto. The main theme is typically Beethovenian in its pregnant simplicity, outlining a triad of C minor in the first measure, marching down the scale in the second, and closing off the first phrase with a rhythmic "knocking" motive that was surely invented with the timpani in mind (although Beethoven does not explicitly reveal that fact yet). Much of the "action" of the first movement involves the gradually increasing predominance of the "knocking" motive until it appears in one of the most strikingly poetic passages Beethoven had yet conceived—but that's anticipating.

The piano exposition restates all the major ideas and modulates to the new key with an extended closing idea based on the rhythm of the "knocking" motive, which begins to grow in prominence. It completely dominates the development section, which twines other thematic ideas over the recurring staccato commentary of that rhythm. The recapitulation does not emphasize the knocking beyond what is minimally necessary for the restatement; Beethoven is preparing to spring one of his most wonderful ideas, the success of which requires him to build on the other themes for the moment. Even in the cadenza, which Beethoven composed some years after the rest of the concerto, he retains his long-range plan by basing it on all the important thematic ideas *except* the knocking rhythm. The reason appears as the cadenza ends. Beethoven (following the example of Mozart's C minor concerto) allows the piano to play through to the end of the movement, rather than simply stopping with the chord that marks the reentry of the orchestra, as happens in most classical concertos. But it is *what* the soloist plays that marks the great expressive advance in this score: wonderfully hushed arabesques against a pianissimo statement of the original knocking motive at last in the timpani, the instrument for which it was surely designed from the very start. Here for the first time in Beethoven's concerto output he produces one of those magical "after the cadenza" moments of otherworldly effect, moments for which listeners to his later concertos wait with eager anticipation.

The Largo seems to come from an entirely different expressive world, being in the unusually bright key of E major. It is a simple song-form in its outline but lavish in its ornamental detail. In his last two piano concertos, Beethoven links the slow movement and the final rondo directly. He has not quite done that here, though he invents a clever way of explaining the return from the distant E major to the home C minor: the last chord of the slow movement ends with the first violins playing a G-sharp as the top note of their chord, which also includes a B-natural; Beethoven reinterprets the G-sharp as A-flat (part of the scale of his home key) and invents a rondo theme that seems to grow right out of the closing chord of the slow movement. Nor does he forget that relationship once he is safely embarked on the rondo; one of the most charming surprises in the last movement is a solo passage in which the pianist takes over an A-flat from the orchestra and, while repeating it in an "oom-pah" pattern, reinterprets it again as a G-sharp to recall momentarily the key of the slow movement before the strings return with hints that it is high time to end such stunts and return to the main theme and the main key. But Beethoven has not yet run out of surprises; when we are ready for the coda to ring down the curtain, the pianist takes the lead in turning to the major for a brilliant ending with an unexpected 6/8 transformation of the material.

—S.L.

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Antonín Dvořák
Symphony No. 6 in D, Opus 60



Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on September 8, 1841, and died in Prague on May 1, 1904. He composed this symphony between August 27 and September 20, 1880, completing the full score the following October 15. The score is dedicated to the conductor Hans Richter, who was to have given the premiere with the Vienna Philharmonic (but see below). Adolf Čech led the Czech Theatre Orchestra in the first performance on March 25, 1881, in Prague. Theodore Thomas conducted the first American performance with the Philharmonic Society at the Academy of Music in New York on January 6, 1883. Georg Henschel led the first Boston Symphony performances of the Dvořák Sixth in October 1883. Wilhelm Gericke and Arthur Nikisch programmed it in January 1886 and March 1890, respectively, but since then the orchestra has played it only under the direction of Erich Leinsdorf, who restored it to the BSO repertory in November 1963, and Seiji Ozawa, who led the most recent subscription performances in April 1982 and the most recent Tanglewood performance in August 1983. The symphony is scored for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

Had the young Antonín Dvořák followed in the footsteps of his father František, he would have been a butcher and innkeeper. The boy's first exposure to music came from traveling musicians and village bands. He had his first lessons from the village schoolmaster, and he was soon playing violin at his father's inn and elsewhere around town, though his attempts at singing went nowhere. But before he turned twelve he had left school to begin his apprenticeship in butchery. Sent to the nearby town of Zlonice primarily to learn German, he found, however, that musical opportunities beckoned in the person of Antonín Liehmann, the school German teacher who also happened to be the town organist. With Liehmann, Dvořák studied violin, viola, piano, organ, and keyboard harmony. He also copied out parts for the music Liehmann provided the town orchestra; on one occasion, Dvořák attempted to sneak in a polka of his own, but at the first rehearsal it was evident that the boy had something more to learn about orchestration: a horrendous din resulted from errors in the parts for the transposing instruments.

Dvořák was spared the career that had been chosen for him when a Prague innkeeping venture undertaken by his father collapsed and an understanding uncle offered to support his musical education; Liehmann's encouragement, too, played a part in winning the elder Dvořák's consent. So Antonín entered the Prague Organ School in 1857 for training as a church musician and organist. During this time he played viola in the concerts of the St. Cecilia Society in Prague and was very likely an extra player for operatic performances at the Estates Theater. Upon leaving school, he was also a member of a small band from which grew the orchestra of the Provisional Theatre in 1862. Dvořák was principal violist of this orchestra when Richard Wagner led a concert of his (Wagner's) music there on February 8, 1863, and from 1866 the conductor of the orchestra was Bedřich Smetana, before Dvořák the most important Czech nationalist composer. So it was that Dvořák gained considerable practical experience and exposure to symphonic and operatic repertory, all the while supplementing his meager musician's pay by teaching.



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In November 1873, Dvořák married Anna Čermáková, the younger sister of his true love, Josefina (both had come to him as music students some years earlier). The following February he became organist at St. Adebert's Church in Prague, thereby providing himself a steadier source of income and more time for his composing, the products of which by now included chamber music, two symphonies, a cello concerto in A, a song cycle inspired by his love for Josefina, and his first two operas, *Alfred* and *King and Charcoal Burner.* By this time Dvořák had already tasted public success with the performance in March 1873 of his patriotic cantata *Heirs of the White Mountain*, but he had suffered defeat and become increasingly self-critical with the rejection in its first version of *King and Charcoal Burner* that same year. His first two symphonies had in fact been written eight years earlier, and now it was time to throw off outside influences and make a name for himself. In July 1874 he submitted fifteen works, including his Third and Fourth symphonies (the E-flat and the early D minor), into consideration for an Austrian State Stipend for "young, poor, and talented painters, sculptors, and musicians, in the Austrian half of the [Hapsburg] Empire." The judges included Johann Herbeck, who was conductor of the Vienna State Opera, the critic Eduard Hanslick, and Johannes Brahms. Dvořák was one of the winners, as he would be again in 1876 and then in 1877, the year Brahms really set him on his way by championing him to the publisher Simrock, encouraging the latter to issue Dvořák's Moravian Duets for soprano and contralto:

> Through the opportunity which the State Scholarship has afforded me, I have for several years now been rejoicing over the works by Anton Dvořák of Prague. This year he sends me among other things a book of ten duets for two sopranos with pianoforte, which seem to me to be very pretty and practical for publication. . . . Dvořák has written every possible thing, operas (Bohemian), symphonies, quartets,



Antonín Dvořák and his wife Anna

and pianoforte pieces. Anyway, he is a very talented man. Almost poor! And I ask you to consider this! . . .

Both the Moravian Duets, Opus 32, and the Slavonic Dances, Opus 46, the latter specifically commissioned by Simrock, were published in 1878, and a quick succession of further publications, and then performances throughout Europe and as far afield as Cincinnati and New York, began to earn the composer an international reputation. On the evening of November 16, 1879, Hans Richter led the Vienna Philharmonic in the local premiere of Dvořák's Slavonic Rhapsody in A-flat, Opus 45, No. 3. As Dvořák himself recalled:

> . . . I had to show myself to the audience. I was sitting beside Brahms at the organ in the orchestra and Richter pulled me out. I *had* to come out. . . . Richter actually embraced me on the spot and was very happy, as he said, to know me and promised that the Rhapsody would be repeated at an extraordinary concert in the Opera House. I had to assure the Philharmonic that I would send them a symphony for the next season. The day after the concert, Richter gave a banquet at his house, in my honor so to speak, to which he invited all the Czech members of the orchestra. It was a grand evening which I shall not easily forget as long as I live.

It had been five years since Dvořák completed his last symphony, the F major of 1875, probably the earliest of his symphonies immediately to command the attention and awaken enthusiasm for the composer's mastery of formal and instrumental technique, even with its undeniable echoes of Mendelssohn, Wagner, Smetana, and Schubert. The Symphonic Variations for orchestra were completed in September 1877, followed in 1878 by the Opus 44 Serenade, the Opus 46 Slavonic Dances, the Opus 45 Rhapsodies, and some smaller works in 1879 and early 1880. Now it was time for another symphony. Richter was so thrilled with the new work upon its delivery to him by Dvořák in November 1880 that he kissed the composer after each movement as Dvořák played them through at the piano. The premiere was scheduled for December

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26 in Vienna, but in the event the first performance, at which occasion the scherzo was encored, was given not by Richter but by Adolf Čech, in Prague, the following March: it seems that certain highly placed members of the Vienna Philharmonic were unwilling to play music by a new Czech composer in two successive seasons, though Dvořák found this out only by investigating the situation on his own after Richter had asked for a series of postponements citing various illnesses in the conductor's family, the death of his (Richter's) mother, and then work pressures. The symphony was finally heard in Vienna only on February 18, 1883, with the Gesellschaft der Musikfreunde under the direction of Wilhelm Gericke, soon to become the Boston Symphony's second music director; by then it had already been given in London (at the Crystal Palace under William Manns in April 1882 and under Richter at St. James's Hall the following month) and New York.*

*A word here about the numbering of Dvořák's symphonies. Only the last five of the composer's nine symphonies were published during his lifetime: these were numbered as 1 through 5 in order of *publication*, thereby confusing for many years the matter of *chronology*, the order in which they were actually written. The first two of Dvořák's symphonies were published only in 1961 and 1959, respectively, the Third and Fourth having appeared some years after the composer's death, in 1911 and 1912. The upshot, in the 1950s, was a renumbering of those published while Dvořák was alive, resulting in the following numeration, which places the present D major symphony, originally published as his Symphony No. 1, in its proper chronological sequence as Dvořák's Symphony No. 6, though its opus number still reflects the original order of publication:

Symphony No. 1 in C minor, *The Bells of Zlonice*	1865
Symphony No. 2 in B-flat, Opus 4	1865
Symphony No. 3 in E-flat, Opus 10	1873
Symphony No. 4 in D minor, Opus 13	1874
Symphony No. 5 in F, Opus 76 (old No. 3)	1875
Symphony No. 6 in D, Opus 60 (old No. 1)	1880
Symphony No. 7 in D minor, Opus 70 (old No. 2)	1885
Symphony No. 8 in G, Opus 88 (old No. 4)	1889
Symphony No. 9 in E minor, Opus 95, *From the New World* (old No. 5)	1893



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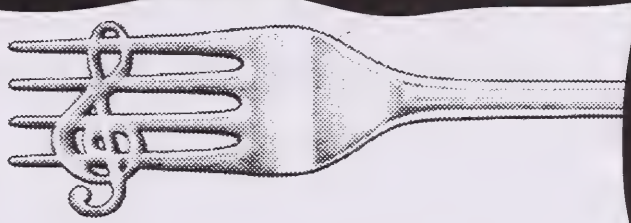
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The first movement of this symphony is one of the most majestic in the literature. It is grand, rhetorical, and yet totally un-self-conscious; if I had to choose a single movement of Dvořák's orchestral music for some desert island, this would be it. In beginning his discussion of Dvořák's Sixth, Donald Francis Tovey observes that

> the very first line presents us with those intimations of immortality that make the child sublime. . . . In this symphony Dvořák moves with great mastery and freedom; the scale and proportions are throughout noble . . . There is no illusion about it; the grandeur [of the first statement for full orchestra of the main theme] is not that of particular styles or particular themes, it is that of life itself; and when that grandeur is present art has little leisure for even the most solemn questions of taste, except in so far as the power to appreciate life is itself the one genuine matter of taste.

Brahms composed *his* D major symphony (No. 2) in 1877, and it is hard not to hear momentary echoes of that work in the opening phrases of Dvořák's first movement and finale.* But the point is that these echoes do not matter, for the language Dvořák speaks is his own, his music has an entirely individual feel and energy level. Through-

*Certain of Dvořák's compositional techniques in the outer movements of this symphony are remarkably similar to Brahms's: the tight-knit contrapuntal textures, for example, and the soft-spoken beginnings of recapitulations, the final and climactic reserves of energy being saved for the codas.



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out the first movement, indeed, throughout the symphony, everything *connects*: at the very beginning, over softly-syncopated violas and horns, a woodwind accompaniment figure (horncall-like, though that particular combination of sonority and motivic shape is held for later) grows from two to three to four notes as it joins the violins for the first line of melody, then reverses its contour to echo what has preceded. Bit by bit, and still in the opening moments, the orchestral texture thickens, phrases extend a bit farther than we expect, there is an increase of movement and weight, and the main theme, marked "*grandioso*," is proclaimed by full orchestra. The effect is glorious, and there will be no comparable statement of this material until the movement's final pages, where trumpet-and-drum fanfares bathe it in new light.* Some other connections to note as the movement proceeds: the arabesque-like violin lines that play against the lilt of cellos and horns as the second theme begins grow directly from the end of the preceding transitional material, and the "real" second theme, given first to the oboes, achieves new strength and character when taken soon thereafter by full orchestra. It also provides the grandly ebullient close of the last four measures after the suggestion of what could have been an equally convincing quiet ending.

Tovey's description of the Adagio bears repeating: "It has in perfection an artistic quality which Dvořák elsewhere unfortunately allowed to degenerate into a defect, the quality of a meandering improvisation on a recurring theme, the episodes being of the nature of ruminating digressions rather than of contrasts." In the woodwinds of the introductory measures, in the timpani strokes of the coda, and even in the scheme of successively embellishing and elaborating his theme, Dvořák's music suggests the slow movement of Beethoven's Ninth. But Beethoven *is* concerned with contrasts and with leading us to higher spheres, whereas Dvořák is content here to offer more in the way of an outdoor idyll.† The scherzo is overtly nationalistic, a stomping and energetic Czech *furiant* full of two-against-three cross-rhythms, while the Trio, emphasizing softer dynamic levels and the upper orchestral registers—this is the only place in the symphony where the piccolo is heard—returns to an airier and more relaxed view of the countryside.

Dvořák marks his finale "Allegro con spirito," and the second measure of his theme harks back to that of the first movement. Once again, an idea introduced pianissimo is quickened, fortissimo and *grandioso*, by full orchestra, and the weighty accents of this music heighten the rustic, dancelike character of the whole. The development churns up considerable energy but then eases into the recapitulation with mysterious and utmost tranquility. A cascade of violins ("left to do a volplane by themselves," says Tovey) energizes the coda, in which the main theme, fragmented, serves as basis for a jovial lesson in counterpoint, bursting into a glorious peroration radiant with sunshine and high spirits.

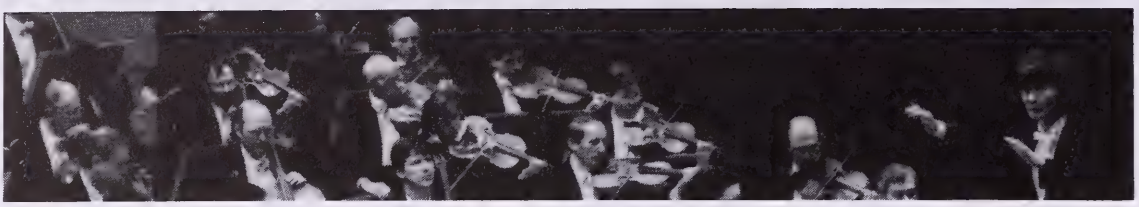
—Marc Mandel

*"No comparable statement," that is, unless the conductor repeats the first-movement exposition—a repeat indicated in the published score, but crossed out by Dvořák in his autograph manuscript!

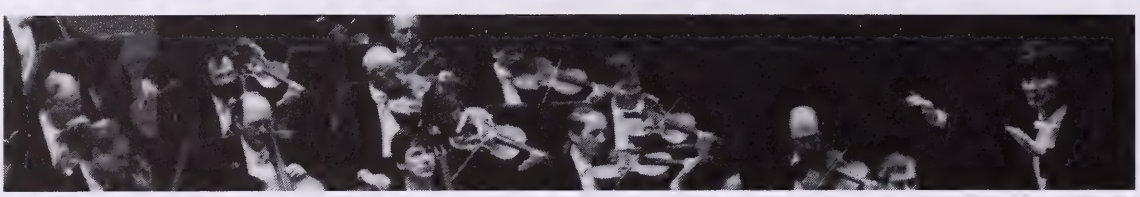
†Dvořák once observed that he "studied with the birds, flowers, trees, God, and myself."



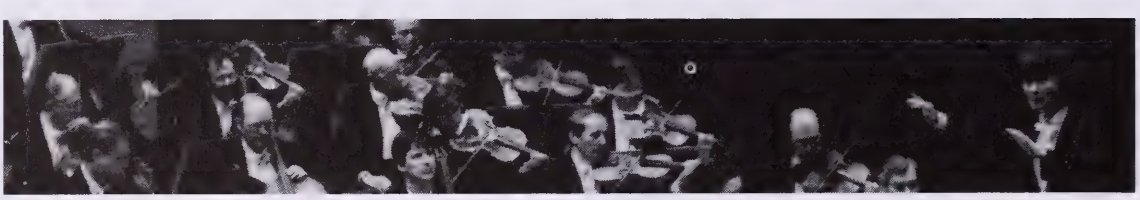
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Alvin Singleton's *Shadows* has been recorded by the Atlanta Symphony Orchestra under the direction of Robert Shaw (Nonesuch, along with Singleton's *After Fallen Crumbs* and *A Yellow Rose Petal*, both conducted by Louis Lane).

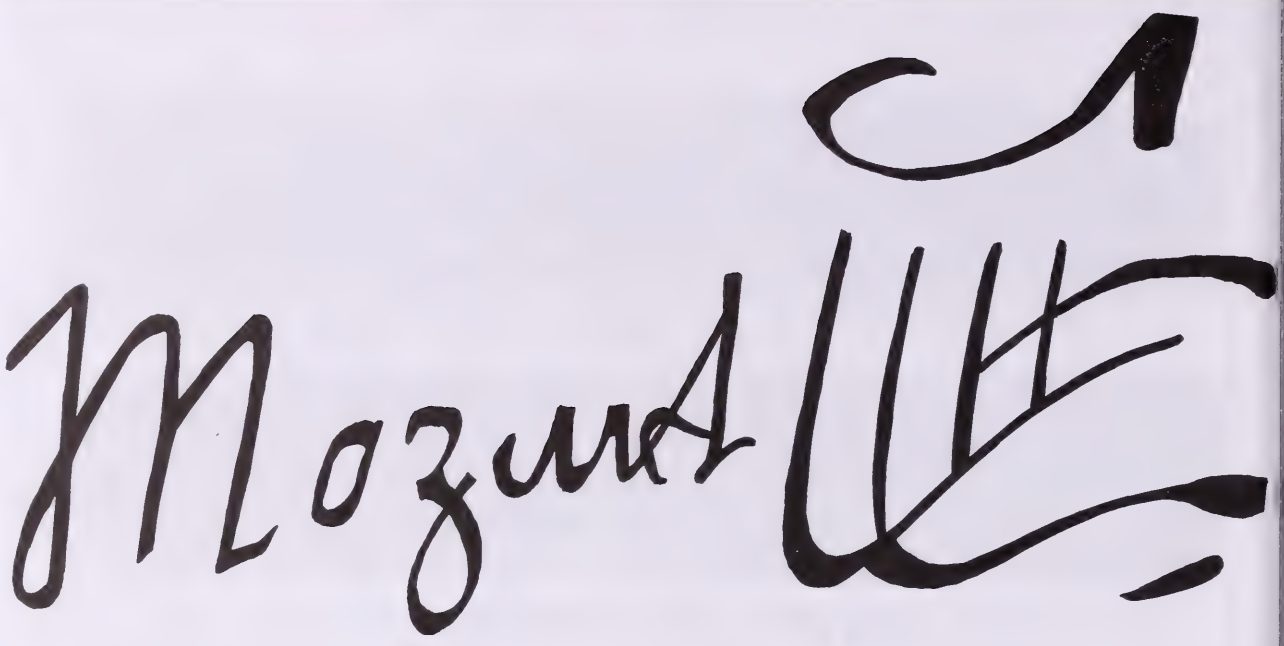
The excellent Beethoven article by Alan Tyson and Joseph Kerman in The New Grove Dictionary of Music and Musicians is a short book in itself, and has been reissued as such (Norton paperback). The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). This can be supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). A welcome general reference on all matters Beethovenian is *The Beethoven Companion*, edited by Barry Cooper (Thames & Hudson); the compact volume is richly filled with accessible information about almost anything having to do with the composer's life, work, personality, and manuscripts, friends, associates, and milieu. Donald Francis Tovey's essay on the Third Piano Concerto can be found in his *Essays in Musical Analysis* (Oxford), and Roger Fiske has contributed a short volume on *Beethoven Concertos and Overtures* to the BBC Music Guides (University of Washington paperback). Several complete cycles of the five piano concertos are available in sets of three compact discs. Some of these feature now-departed master pianists of the last generation, including Rudolf Serkin, who recorded the cycle with Seiji Ozawa and the Boston Symphony Orchestra (Telarc; the Third Concerto is also available separately, paired with the Choral Fantasy), and Claudio Arrau, who recorded the concertos with Sir Colin Davis and the Dresden State Orchestra

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(Philips). Also of special interest are the cycles of Leon Fleisher with the Cleveland Orchestra under the direction of George Szell (Sony Essential Classics), Russell Sherman with the Czech Philharmonic under the direction of Václav Neumann (Pro Arte), and the most stimulating of available solo performances on fortepiano, Steven Lubin with the Academy of Ancient Music directed by Christopher Hogwood (Oiseau Lyre). Arthur Rubinstein's recording with the BSO under Erich Leinsdorf is still available (RCA, with the Piano Concerto No. 2). Other noteworthy performances include those by Murray Perahia with Bernard Haitink and the Royal Concertgebouw of Amsterdam (Philips), and Clara Haskil with Igor Markevitch conducting the Lamoureux Concerts Orchestra (Philips).

There are two good studies of Dvořák by John Clapham: *Antonín Dvořák: Musician and Craftsman*, more concerned with the composer's music than with his life (St. Martin's, currently out of print), and *Antonín Dvořák*, a more purely biographical account (Norton). Clapham has also contributed the Dvořák article to The New Grove, now available separately in *The New Grove Late Romantic Masters* (Norton, available in paperback, and also containing the complete New Grove articles on Bruckner, Brahms, and Wolf). The most important source materials for Dvořák's life were published by Otakar Šourek in *Antonín Dvořák: Letters and Reminiscences* (Artia). Alec Robertson's *Dvořák* in the Master Musicians series (Littlefield paperback) is an enthusiastic brief survey of life and works. Also useful are Robert Layton's BBC Music Guide on *Dvořák Symphonies & Concertos* (University of Washington paperback) and Julius Harrison's chapter on Dvořák in *The Symphony: I. Haydn to Dvořák*, edited by Robert Simpson (Pelican paperback). Donald Francis Tovey's program note on the Dvořák Sixth can be found in his *Essays in Musical Analysis*, where it is listed as the composer's Symphony No. 1 according to the old numbering but also given the erroneous opus number "63" (Oxford paperback). Probably the most satisfying Dvořák Sixth currently available is that directed by Neeme Järvi with the Scottish National Orchestra (Chandos, coupled with the composer's symphonic poem, *The Noon Witch*, Opus 108). Václav Neumann's recording with the Czech Philharmonic Orchestra is available on Supraphon. Rafael Kubelik's very satisfying complete Dvořák symphony cycle with the Berlin Philharmonic is available only as a six-disc set (Deutsche Grammophon).

—S. L.

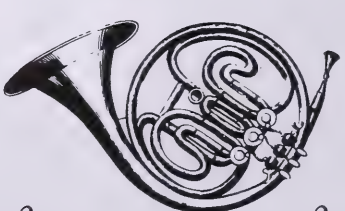


James Conlon



James Conlon is concurrently general music director of the City of Cologne and chief conductor of the Cologne Opera, the first person in forty-five years to assume artistic responsibility for both the symphonic and operatic activity in that city and the first American to hold either position. In addition, Mr. Conlon has been music director of the Cincinnati May Festival since 1979 and was music director of the Rotterdam Philharmonic from 1983 through 1991. His eighteen-year association with the Chicago Symphony Orchestra and the Ravinia Festival began in 1977; he has conducted there regularly ever since. Since his New York Philharmonic debut in 1974, Mr. Conlon has appeared with virtually every major orchestra in the United States and Canada, and has appeared frequently with the major orchestras of Europe. Outside Cologne, Mr. Conlon's engagements for 1994-95 include a "Requiem Festival" at the Basilique St. Denis near Paris; a special performance of the Verdi *Requiem* at Kirov Opera during the White Nights festival; appearances with the symphony orchestras of Boston, Pittsburgh, St. Louis, and Washington, D.C.; and performances of Shostakovich's *Lady Macbeth of Mtsensk* and Britten's *Peter Grimes* at the Metropolitan Opera, with which company he celebrates his 200th performance this season. His long association with the Met began with performances of *Die Zauberflöte* in 1976 and has continued with more than 150 appearances in diverse repertoire including Italian, German, French, Czech, and Russian operas. Mr. Conlon made his Royal Opera, Covent Garden, debut in 1979 and first appeared at the Opéra de Paris in 1982. He inaugurated the 1985 Maggio Musicale Fiorentino with a production of *Don Carlo* and made his Chicago Lyric Opera debut with *La forza del destino* in 1988. He made his La Scala debut in 1993, with Weber's *Oberon*. Mr. Conlon became chief conductor of the Cologne Opera in 1989 and was named music director of the city's historic Gurzenich Orchestra/Cologne Philharmonic the following season. During the 1991-92 season he led the Cologne Opera in its first-ever tour to Japan. Mr. Conlon's recordings for EMI include Weber's *Oberon*, Mahler's Symphony No. 4, and the complete symphonies of Max Bruch. He has recorded extensively for Erato and has made numerous televised appearances, including two Metropolitan Opera telecasts: *Tosca* in 1978 and *Semiramide* in 1991. Born in New York City in 1950, Mr. Conlon is a graduate and former faculty member of the Juilliard School. He made his Boston Symphony debut in January 1981, returned to Symphony Hall most recently in November 1993, and made his first Tanglewood appearance with the orchestra this past August.

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André Watts



André Watts burst upon the music world at sixteen, when Leonard Bernstein asked him to substitute at the last minute for the ailing Glenn Gould in performances of Liszt's E-flat piano concerto with the New York Philharmonic, just two weeks after Mr. Watts made his debut with Bernstein and the New York Philharmonic in a nationally broadcast Young People's Concert. Today, more than thirty years later, his performances each year with the world's great orchestras and conductors, sold-out recitals, and appearances at the most prestigious festivals bring him to every corner of the globe. Mr. Watts's involvement with television is unique in the field of classical music; his PBS Sunday-afternoon telecast in 1976 was not only the first solo recital presented on "Live From Lincoln Center," but the first full-length piano recital in the history of television. His 1985 "Live From Lincoln Center" performance was the first full-length recital to be aired nationally in prime time. Other TV appearances have included two separate PBS telecasts with Seiji Ozawa and the Boston Symphony Orchestra. Most recently he was a featured soloist in the "Live From Lincoln Center" telecasts of the opening of the 1993 Mostly Mozart Festival and the gala opening concert of the Chamber Music Society of Lincoln Center's 25th Anniversary Season. Mr. Watts is an active recording artist. His recent releases on EMI/Angel include "The Chopin Recital," "The Schubert Recital," two solo Liszt albums, an album of Beethoven sonatas, and a live recording of his 25th-anniversary recital, "André Watts at Carnegie Hall," featuring works of Haydn, Mozart, Schubert, and Brahms. Future recording projects include Tchaikovsky's Piano Concerto No. 1 and Saint-Saëns' Piano Concerto No. 2 with Yoel Levi and the Atlanta Symphony for Telarc. Mr. Watts's extensive itinerary for 1994-1995 takes him throughout North America, Europe, and Asia, including engagements with the New York Philharmonic, the Philadelphia and Minnesota orchestras, and the National Symphony, among others. Recital appearances bring him to Avery Fisher Hall, Pasadena's Ambassador Theatre, and the major halls of Kansas City, Seattle, Stanford (CA), Geneva, Berlin, Tokyo, Osaka, Seoul, Taipei, and Hong Kong. A much-honored artist who has played before royalty in Europe and before heads of government all over the world, Mr. Watts made his first Boston Symphony appearances in January 1969 under the direction of Erich Leinsdorf and has since appeared frequently with the orchestra both at Symphony Hall and at Tanglewood, most recently at Tanglewood this past July.



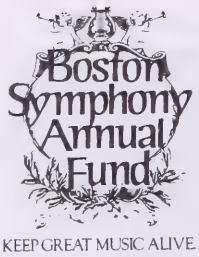
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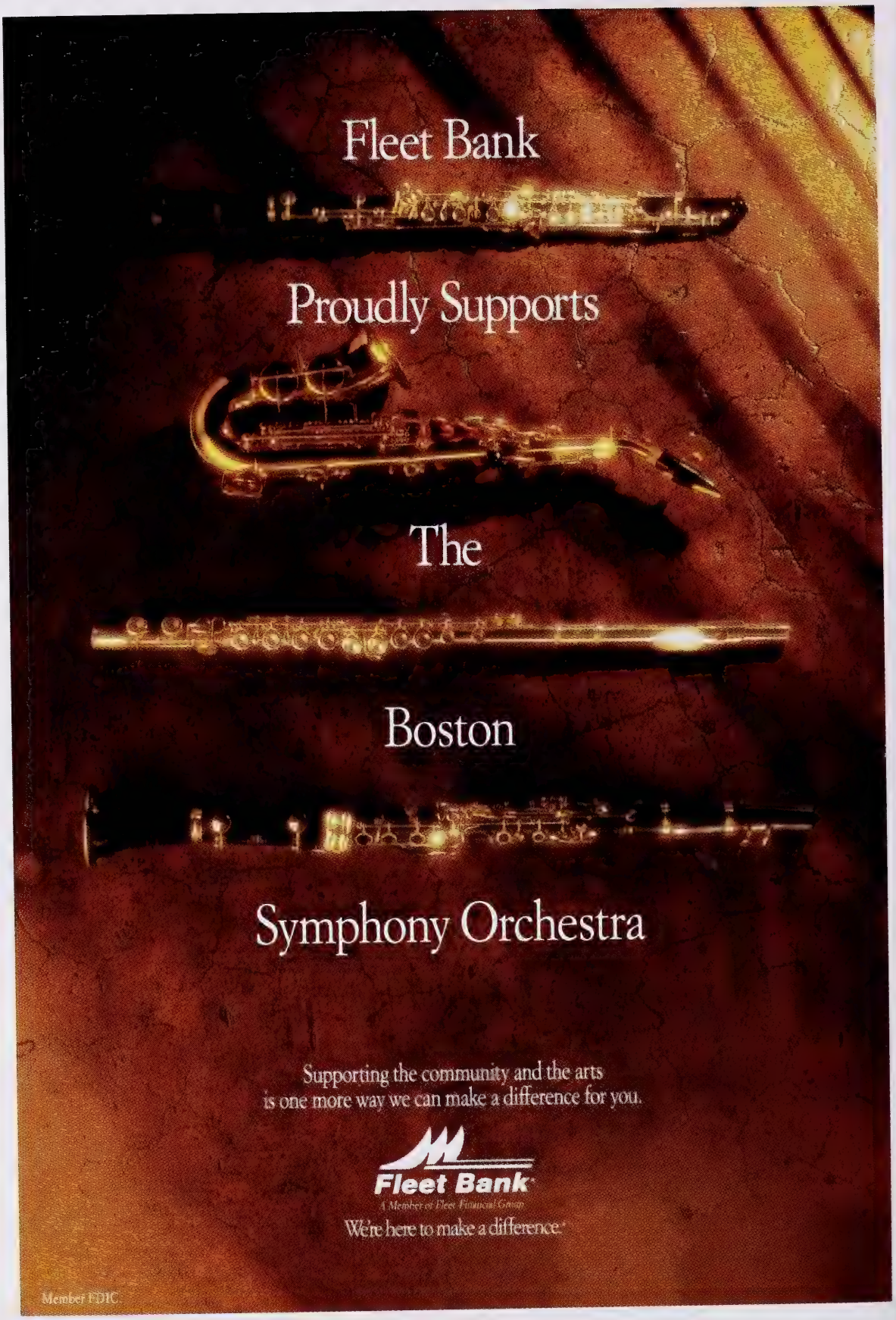
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On Monday, February 6, 1995, attend a closed TV taping for the "Salute to Symphony" broadcast (to be aired on March 17, 1995), then join Boston's corporate "movers and shakers" for an elegant party at the Four Seasons. See Chet and Natalie in action, swing to the beat of the Jazz Pops Ensemble, savor the terrific menu prepared by Four Seasons Executive Chef Jamie Mammano, and mingle with the evening's stars for an unforgettable evening of fun and entertainment! ***All proceeds from this event benefit the Youth Education Programs of the Boston Symphony Orchestra.***

Tickets are not available to the general public, are priced at $125 each, and include the TV taping at Symphony Hall and the post-concert bash at the Four Seasons. To receive your invitation, please contact Deborah Elfers, Director of Corporate Development, at (617) 638-9298. We hope to see you there!

Photo: Miro Vintoniv

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SEIJI OZAWA
Music Director

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NEXT PROGRAM . . .

Thursday, January 19, at 8
Friday, January 20, at 1:30
Saturday, January 21, at 8

MARISS JANSONS conducting

SCHOENBERG — *A Survivor from Warsaw*
(commemorating the 50th anniversary of the end of World War II)

MALCOLM SINCLAIR, speaker
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN — Piano Concerto No. 1 in C, Opus 15

Allegro con brio
Largo
Rondo: Allegro scherzando

RADU LUPU

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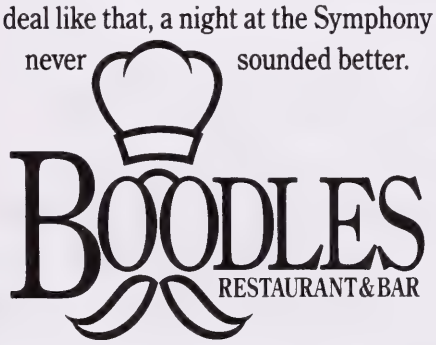
RACHMANINOFF — *Symphonic Dances*, Opus 45
(commemorating the 50th anniversary of the end of World War II)

Non allegro
Andante con moto (Tempo di valse)
Lento assai – Allegro vivace

Two wartime pieces surround a classical concerto on this program. Beethoven's Piano Concerto No. 1 is one of his most delightful early compositions, with a bright, humorous finale that brings a smile to the face, and providing a sunny contrast to two far more serious works. In less than ten minutes' time, Arnold Schoenberg's *A Survivor from Warsaw*, featuring narrator and male chorus, offers a powerfully imagined account of the destruction of the Warsaw ghetto. Though tinged with the darkness of the war years, Sergei Rachmaninoff's *Symphonic Dances*—his last completed work—also speaks of memory and reconciliation, and is filled with the rich romantic melody and harmony for which generations of music lovers have prized his work.

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COMING CONCERTS . . .

Thursday 'C'—January 19, 8-9:55
Friday 'A'—January 20, 1:30-3:25
Saturday 'B'—January 21, 8-9:55

MARISS JANSONS conducting
RADU LUPU, piano
MALCOLM SINCLAIR, speaker
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

SCHOENBERG	*A Survivor from Warsaw*
BEETHOVEN	Piano Concerto No. 1
RACHMANINOFF	*Symphonic Dances*

Thursday 'A'—January 26, 8-10:10
Friday 'B'—January 27, 1:30-3:40
Saturday 'A'—January 28, 8-10:10
Tuesday 'C'—January 31, 8-10:10

DAVID WROE conducting
HORACIO GUTIÉRREZ, piano

PROKOFIEV	Symphony No. 5
CHOPIN	Piano Concerto No. 1
STRAUSS	*Till Eulenspiegel's Merry Pranks*

Wednesday, February 1, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'C'—February 2, 8-9:40
Friday 'B'—February 3, 1:30-3:10
Saturday 'A'—February 4, 8-9:40

SEIJI OZAWA conducting
CAROL VANESS, soprano
ANTHONY ROLFE JOHNSON, tenor
BENJAMIN LUXON, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
AMERICAN BOYCHOIR, JAMES LITTON, director

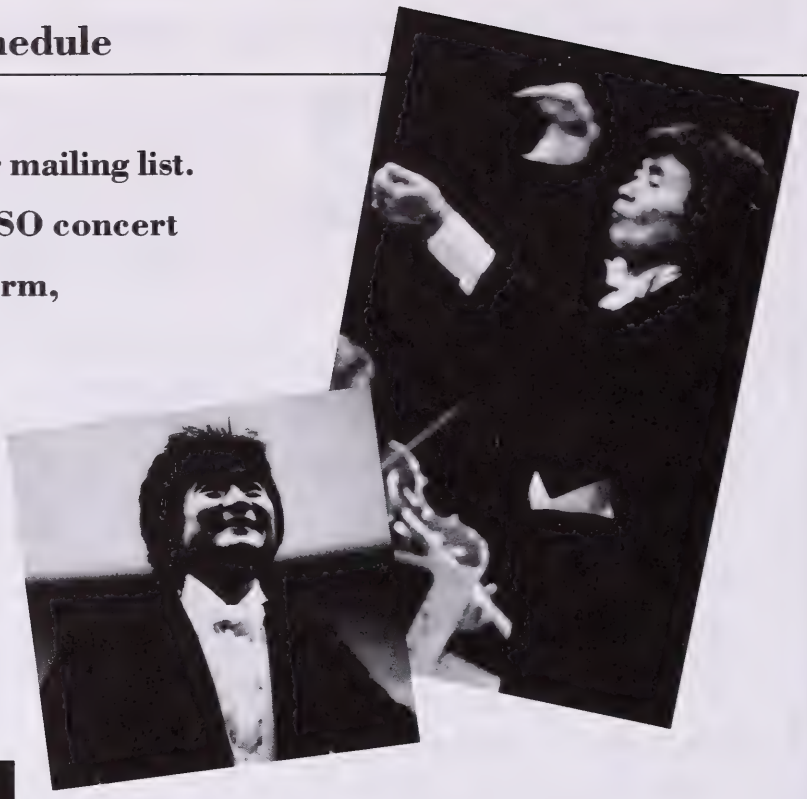
BRITTEN	*War Requiem*

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BOSTON SYMPHONY ORCHESTRA
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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

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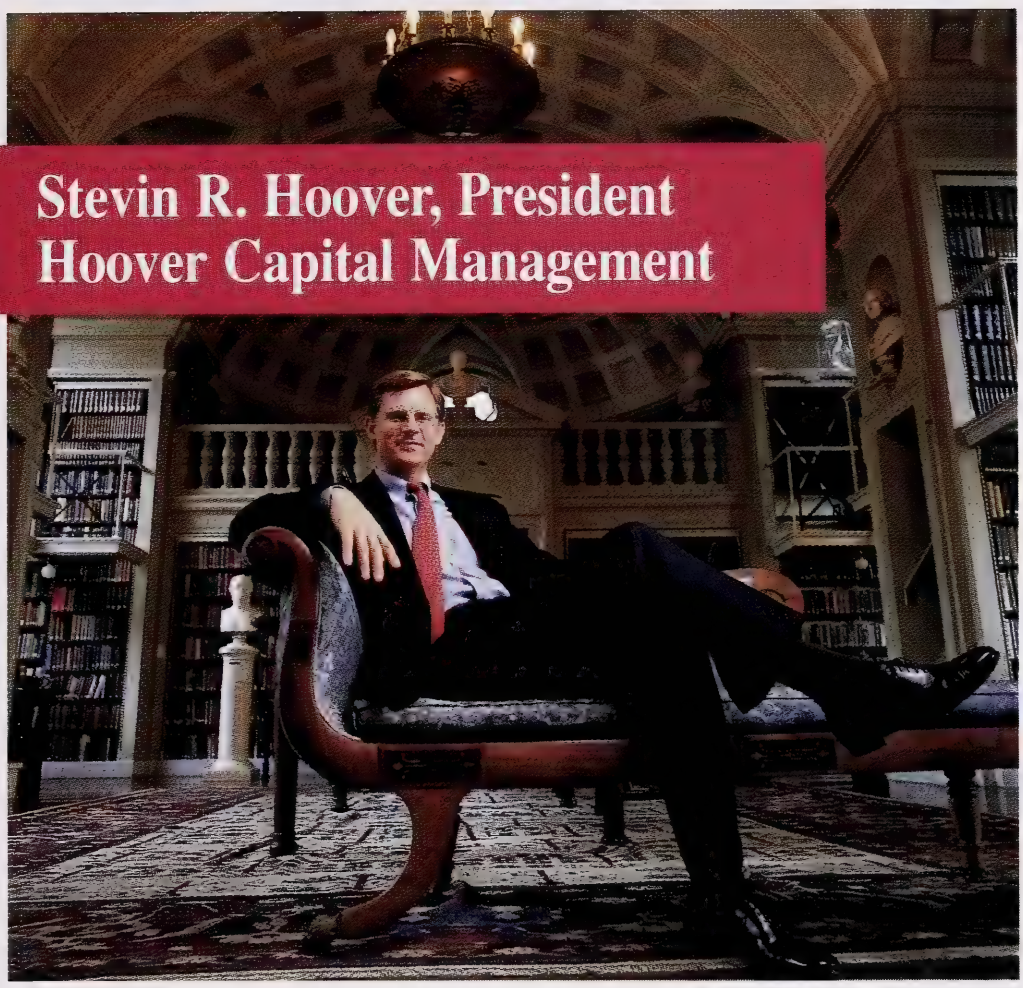
LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5).

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including The Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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Remembering Arthur Fiedler



To mark the centennial of the birth of Arthur Fiedler (December 17, 1894-July 10, 1979), the Boston Symphony Archives has mounted a display of memorabilia in the Cohen Wing lobby exhibit cases. Using photographs, letters, programs, and other historical documents, the exhibit explores the career of Arthur Fiedler, focusing on his remarkable forty-nine-year tenure as Conductor of the Boston Pops (1930-79).

A permanent display of Arthur Fiedler memorabilia, as well as his personal library of musical scores, can be viewed in the Arthur Fiedler Reading Room located on the second floor of Boston University's Mugar Library, 771 Commonwealth Avenue.

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BSO

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Beginning this winter, to find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Patrons may dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

Boston Symphony Chamber Players at Jordan Hall, Sunday, January 29, at 3 p.m.

The Boston Symphony Chamber Players, with pianist Gilbert Kalish, present the second concert of their 1994-95 series at Jordan Hall at New England Conservatory on Sunday, January 29, at 3 p.m. The program includes the Strauss/Hasenörl *Till Eulenspiegel Once Again* (a chamber arrangement for violin, double bass, clarinet, bassoon, and horn of Strauss's popular orchestral tone poem), Oliver Knussen's *Songs Without Words*, Stravinsky's *Pastorale* for violin, oboe, English horn, clarinet, and bassoon, and Brahms's Piano Quintet in F minor, Op. 34. Tickets at $19, $14, and $12 are available at the Symphony Hall box office, or by calling SymphonyCharge at (617) 266-1200.

The Musical Instrument Acquisition Fund

Two members of the Boston Symphony Orchestra are performing on instruments purchased recently by the orchestra through the Musical Instrument Acquisition Fund. Associate Concertmaster Tamara Smirnova-Šajfar is playing a violin made by the shop of Joseph and Antonio Gagliano in 1800. Edward Gazouleas is playing a viola made in 1754 by Giovanni Baptista Gabrielli. Although these instruments will be used by our musicians, the BSO will retain ownership. The Musical Instrument Acquisition Fund was established in 1990 in response to the spiraling cost of fine stringed instruments, putting many such instruments beyond the reach of orchestra members wishing better-sounding instruments. For further information about the fund, contact John C. Marksbury at (617) 638-9264 or Joyce M. Serwitz at (617) 638-9273.

BSO Member Update

The start of the New Year seems an appropriate time to update Boston Symphony audiences as to recent changes among the BSO's membership. Two new members



joined the Boston Symphony Orchestra at the start of the 1994-95 subscription season. **Elizabeth Ostling**, who received her bachelor of music degree in May 1994 from the Curtis Institute of Music in Philadelphia, is



the BSO's new assistant principal flute. New BSO violinist **Catherine French** graduated last May from the master's program at the Juilliard School of Music in New York. Also relatively new to the orchestra is English



horn player **Robert Sheena**, who joined the BSO last May during the Pops season, filling the vacancy left by the retirement of Laurence Thorstenberg. A 1984 Tanglewood Music Center Fellow, Mr. Sheena studied at the University of California at Berkeley and Northwestern University and served as assistant principal oboe of the San Antonio



Symphony prior to joining the BSO. In addition, **William R. Hudgins**, who joined the BSO as second clarinet in September 1992 and subsequently became acting assistant principal, was recently named principal clarinet, filling the vacancy left by the death of Harold Wright in August 1993. Also this



fall, **Thomas Martin**, who joined the BSO in the fall of 1984 as assistant principal and E-flat clarinetist, and then served as acting principal following Harold Wright's death, has become associate principal clarinet in addition to continuing his duties as the orchestra's E-flat clarinetist.



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BSO Members in Concert

Founded by BSO cellist Jonathan Miller, the Boston Artists Ensemble performs piano trios of Haydn, Beethoven, and Shostakovich on Friday, January 20, at 8 p.m. at the Peabody Essex Museum in Salem, and on Sunday, January 22, at 2:30 p.m. at the Second Church in West Newton. For ticket information or reservations call (617) 964-6553.

Ronald Feldman conducts the Berkshire Symphony in the world premiere of David Ott's Piano Concerto with soloist Frederick Moyer, Stravinsky's *Bluebird pas de deux*, and Schubert's Symphony No. 1 at Chapin Hall at Williams College on Saturday, January 21, at 8 p.m. General admission is $5. For more information, call (413) 597-3146.

BSO principal second violinist Marylou Speaker Churchill is soloist in Dvořák's Violin Concerto on the Newton Symphony Orchestra's annual "Celebrated Artist Concert" with Ronald Knudsen conducting, Sunday, January 22, at 7:30 p.m. at Aquinas College, 15 Walnut Park in Newton Corner. Also on the program is Dvořák's *New World* Symphony. Tickets are $16 and $13. For more information, call (617) 965-2555.

BSO violinist Amnon Levy performs on both violin and viola in a solo concert on Monday, January 23, at 8 p.m. at Fischer Recital Hall at the University of Massachusetts/Lowell's Durgin Center for the Performing Arts on Wilder Street in Lowell. Mr. Levy performs Lou Harrison's Concerto for violin and percussion orchestra led by BSO percussionist J. William Hudgins, and, with flutist Brenda Levy and harpist Judy Saiki, Debussy's Trio for flute, viola, and harp. The performance is free and open to the public. For more information call (508) 934-3850.

Harry Ellis Dickson conducts the Boston Classical Orchestra on Friday, February 10, at 8 p.m. and Sunday, February 12, at 3 p.m. at Faneuil Hall. Violist Marcus Thompson is soloist in Vivaldi's Concerto for viola d'amore on a program also including Beethoven's overture to *The Creatures of Prometheus* and Symphony No. 8. Tickets are $27, $23, and $17 ($5 discount for students and seniors.). For more information call (617) 426-2387.

Art Exhibits in the Cabot-Cahners Room

For the twenty-first year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through January 30 is a display of fine paper cuttings by members of the Guild of American Paper Cutters, Mid-Atlantic Chapter. GAP is a five-year-old national organization dedicated to encouraging interest and expertise in all kinds of paper cutting. This will be followed by an exhibit from Boston's Pepper Gallery (January 30-March 13). These exhibits are sponsored by the Boston Symphony Association of Volunteers, and fifteen percent of each sale goes to the orchestra. Please contact the Volunteer Office at (617) 638-9390 for further information.

Personal Financial Planning Seminars

The Boston Symphony Orchestra is pleased to continue sponsoring a series of Personal Financial Planning Seminars. For the convenience of our patrons, the seminars will be held at Symphony Hall in conjunction with BSO concerts. Upcoming seminars are scheduled for Thursday, January 26, at 5:30 p.m. and Tuesday, February 14, at 5:30 p.m. For further information and to make a reservation, please contact Joyce Serwitz, Director of Major Gift Programs, at (617) 638-9273 or Sally Dale at (617) 638-9269.

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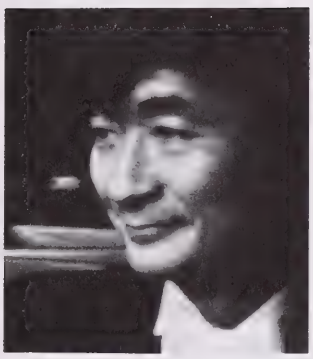
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SEIJI OZAWA



Seiji Ozawa is now in his twenty-second season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

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SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

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Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Victor Romanul
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Harvey Seigel

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Catherine French

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Jerome Rosen

Ronan Lefkowitz

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

Violas

Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Burton Fine
Acting Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

‡Mark Ludwig

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Luis Leguía
Robert Bradford Newman chair

Carol Procter
Lillian and Nathan R. Miller chair

*Ronald Feldman
Charles and JoAnne Dickinson chair

*Jerome Patterson

*Jonathan Miller

*Owen Young
John F. Cogan, Jr., and Mary Cornille chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

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Joseph and Jan Brett Hearne chair

*Robert Olson

*James Orleans

*Todd Seeber

*John Stovall

*Dennis Roy

**Participating in a system of rotated seating*
‡*On sabbatical leave*
§*Substitute player*

Flutes

Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981
Elizabeth Ostling
Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

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Alfred Genovese
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Mildred B. Remis chair, endowed in perpetuity in 1975
Wayne Rapier
Keisuke Wakao
Assistant Principal

English Horn

Robert Sheena
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Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
§William Wrzesien (1/17-1/21)
Thomas Martin
Associate Principal & E-flat clarinet

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair
Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Thomas Rolfs

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz
Margaret and William C. Rousseau chair

Timpani

Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps

Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians

Marshall Burlingame
Principal
William Shisler
James Harper

Assistant Conductors

Thomas Dausgaard
David Wroe
Anna E. Finnerty chair

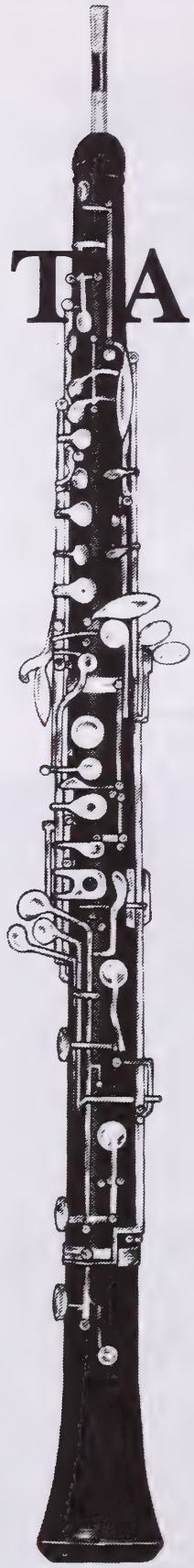
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TAKE NOTE

The precursor of the oboe goes back to antiquity – it was found in Sumeria (2800 B.C.) and was the Jewish *halil*, Greek *aulos*, and the Roman *tibia* • After the renaissance, instruments of this type were found in complete families ranging from the soprano to the bass. The higher or smaller instruments were named by the French "haulx-bois" or "hault-bois" which was transcribed by the Italians into *oboe* the name which is now used in English, German and Italian to distinguish the smallest instrument • In a symphony orchestra, it usually gives the pitch to the other instruments • Is it time for you to take note of your insurance needs? • In business, as in the arts, experience and ability are invaluable. Caddell & Byers has earned a most favorable reputation for providing special insurance programs for the musical community in Eastern Massachusetts. In addition, we have built a close working relationship with other areas of the arts • Whatever the special insurance protection challenge, Caddell & Byers will find the solutions you need.

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"Entartete Musik" Recovered

by Mark Ludwig

Continuing its season-long musical survey commemorating the fiftieth anniversary of the end of World War II, the BSO plays music of Weill, Schoenberg, Rachmaninoff, Prokofiev, and Britten through early February. Beginning in late February the orchestra performs music by three composers—Ervin Schulhoff, Pavel Haas, and Hans Krása—who died in the Nazi concentration camps.

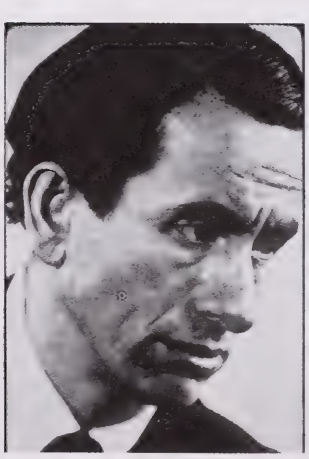
"*Entartete Musik*"—this was the name given by the Nazis to a wide variety of composers and musical genres as part of their propaganda machine. "*Entartete*" or "degenerate" (connoting psychologically abnormal behavior) signified something abnormal about the art that was perceived as a threat to German society. The initial introduction of this concept to the public was through an exhibit of visual arts, "Entartete Kunst" ("Degenerate Art"), displayed in Munich in 1937. The following year, in Dusseldorf, music received similar attention in the "Entartete Musik" exhibition.

The Nazis planned to use music, as well as other arts, as a political tool to unify and educate the German "*Volk.*" In addition to educating people about the dangers of degenerate music, the public would also be "protected" from cultural pollution by a ban on the performance, recording, and publication of this music.

The music targeted was enormously varied, as were the lives and backgrounds of its composers. What the Nazis viewed as common to this music were elements of jazz or atonal music, or, most insidiously and specifically, any music written by Jewish composers. Racial considerations aside, the compositions of many German composers who were experimenting with new musical forms were also targeted. According to this twisted formula, this music was deemed symptomatic of a cancer infecting German culture. The Nazi Propaganda Ministry wanted to educate the public about the danger of this music, and to revitalize the concept of a pure German music as exemplified by Wagner and Bruckner. Ironically, many people attended the 1938 exhibit in hopes of hearing Kurt Weill, who was one of the "degenerate" composers.

The "Entartete" program became a policy of censorship that supported the ethnic and political cleansing of German society. Some of the targeted musicians were able to leave. Composers such as Schoenberg, Hindemith, Waxman, Weill, and Korngold came to the United States to make new lives for themselves. (Of this group, all but Waxman are represented in this season's BSO programs.) Others were not so fortunate; many exceptionally gifted artists were imprisoned and eventually murdered.

Photos courtesy Terezin Chamber Music Foundation



Hans Krása



Pavel Haas



Ervin Schulhoff

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A number of these artists were among the intelligentsia of Western European Jews sent to the Theresienstadt (Terezín) concentration camp just north of Prague. This concentration camp functioned not only as a transit camp to the Nazi death camps, but also as a propaganda vehicle designed to deceive the world community about the true nature of the "Final Solution."

Remarkably, in the midst of horrid living conditions, musical instuments were smuggled into Theresienstadt as early as the second transport. At first, concerts were held secretly in the attics and basements of the barracks. The performances increased with the growing number of amateur and professional artists arriving with each transport. This active cultural community included many of Europe's most gifted artists, musicians, and literary figures. Upon discovery of these secret performances, the Nazis realized the great importance of culture to the lives of the prisoners in Theresienstadt. By allowing such cultural activities, the Nazis believed that they could better keep the prisoners under control.

The "Freizeit-Gestaltung"—the "Administration for Free-time Activities"—was instituted by the Nazi SS command. This Jewish-run organization was responsible for a wide range of cultural activities offered to the prisoners, including lectures, theater, opera, jazz, cabaret, chamber music, and concerts. Four composers emerged as the central creative forces in this extraordinary cultural community—Gideon Klein, Pavel Haas, Hans Krása, and Viktor Ullmann.

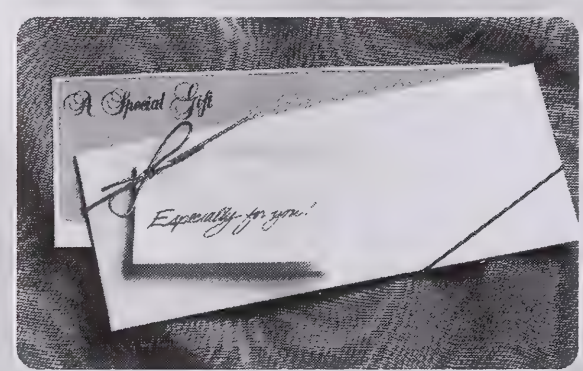
The Nazis attempted to portray Theresienstadt to the outside world as a "paradise ghetto" for the Jews. A performance of Krása's children's opera *Brundibár* (originally composed in Prague in 1939) was staged at Theresienstadt during a visit by the International Red Cross Committee in June 1944; scenes from the opera were shown in the Nazi propaganda film "*Der Führer schenkt den Juden eine Stadt*" ("The Führer Gives the Jews a City"). This film also included a sham performance of Haas's Study for String Orchestra. Conductor and musicians are seen to acknowledge the applause of a Theresienstadt audience. The camera focuses on Haas in the audience as the narrator

Courtesy Terezín Chamber Music Foundation



Adolf Hitler dedicates a bust of Bruckner on June 6, 1937

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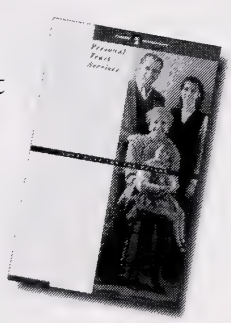


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comments: "Musical performances are happily attended by all. The work of a Jewish composer in Theresienstadt is performed."

120,000 people passed through Theresienstadt; 33,000 died in the camp. Of the 87,000 that were sent on to death camps, only 5% survived. Though Theresienstadt was labeled a "paradise ghetto" by the Nazis, the lack of adequate medical care, overcrowding, starvation, and torture made living conditions intolerable.

Two works by Theresienstadt composers are being performed this season by the Boston Symphony Orchestra—Pavel Haas's Study for Strings (to be heard in March under Marek Janowski), and Hans Krása's Chamber Symphony (to be played in April under Seiji Ozawa). In 1926 portions of Krása's Chamber Symphony received a number of important performances, most notably by the Philadelphia Orchestra under Leopold Stokowski and the Boston Symphony Orchestra under Serge Koussevitzky. Haas's Study for Strings received its premiere on September 13, 1944, at Theresienstadt, where it was composed. Seiji Ozawa and the Boston Symphony Orchestra gave the first performances by a major orchestra in January 1991, at Symphony Hall.

A third composer, Ervin Schulhoff, will be represented by his Concerto for String Quartet and Wind Orchestra (to be performed in February also under Seiji Ozawa, with the Hawthorne String Quartet—BSO members Ronan Lefkowitz, Si-Jing Huang, Mark Ludwig, and Sato Knudsen). Schulhoff's compositional style, as well as his Jewish and political background—among his works was a symphony on the text of the Communist Manifesto—made him an obvious target for the Nazis. He was imprisoned in the Wülzburg concentration camp, where he died on August 18, 1942.

There are many points of contact between the lives of Haas and Krása. Both were born in 1899 in Czechoslovakia, where they also received much of their musical education. They were deported to the Theresienstadt concentration camp within four months of each other. Both were important figures in the active cultural community that developed there despite the abysmal living conditions. A good portion of their music from the 1920s, '30s, and their Theresienstadt incarceration has survived. In October 1944 both men were deported to Auschwitz, where they died in the gas chambers.

Haas, Schulhoff, and Krása were among the victims of the "Entartete" blacklisting of hundreds of artists. For half a century, the music of these and other composers whose careers and lives were cut short by Nazi policies has been absent from our concert halls and musical consciousness. This season the BSO performs music by a wide variety of "Entartete" composers. Although some of these works are by composers with an established place in twentieth-century music, the works by Haas, Schulhoff, and Krása will add a significant new element to our listening experience. The absence of this music has also been felt in the development of new generations of composers and performing artists. The reemergence of these composers represents a significant addition to our understanding and appreciation of twentieth-century classical music.

BSO violist Mark Ludwig is also founder and director of the Terezín Chamber Music Foundation, a non-profit organization dedicated to assuring the permanence of music written by composers who perished in the Holocaust. As a memorial to these artists and their creative spirit, the Foundation sponsors research, lectures, children's workshops, publications, recordings, and concerts worldwide.

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SCHOENBERG — *A Survivor from Warsaw*, Opus 46▼

MALCOLM SINCLAIR, speaker
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Text appears on page 25.

BEETHOVEN — Piano Concerto No. 1 in C, Opus 15

Allegro con brio
Largo
Rondo: Allegro scherzando

RADU LUPU

INTERMISSION

RACHMANINOFF — *Symphonic Dances*, Opus 45▼

Non allegro
Andante con moto (Tempo di valse)
Lento assai – Allegro vivace

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Arnold Schoenberg
A Survivor from Warsaw, Opus 46

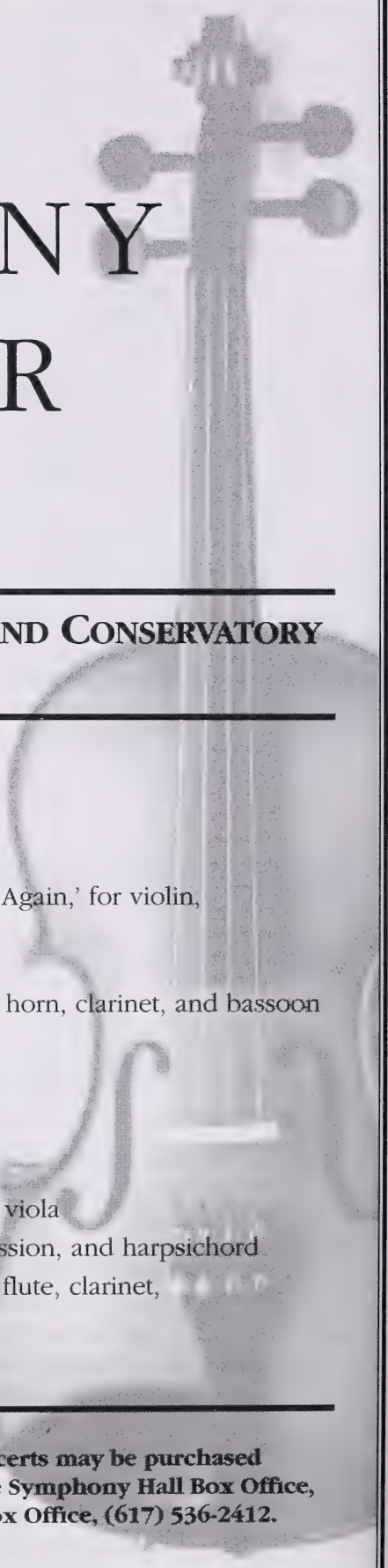


Arnold Schoenberg was born in Vienna on September 13, 1874, and died in Los Angeles on July 31, 1951. He composed A Survivor from Warsaw *in twelve days, from August 11 to 23, 1947, on a commission from the Koussevitzky Music Foundation. The text in English, with interpolations in German and the final prayer in Hebrew, is by the composer himself, based on stories he heard from survivors of the Warsaw ghetto. The premiere was given by the Albuquerque Symphony Orchestra, Kurt Frederick conducting, on November 4, 1948; Sherman Smith was the narrator, and the chorus included the combined University of New Mexico Men's Chorus and an additional choral ensemble from Estancia, New Mexico. The first performance in the Boston area took place at Sanders Theatre, Cambridge, on December 13, 1968, with the Harvard-Radcliffe Orchestra and the Harvard Chorus conducted by James Yannatos. The only previous subscription performances of* A Survivor from Warsaw *by the Boston Symphony Orchestra took place in the final concerts, April 18 and 19, of the 1968-69 season, under Erich Leinsdorf's direction, when the work was paired, strikingly, with Beethoven's Ninth Symphony (these were Leinsdorf's last subscription concerts as the BSO's music director). Sherrill Milnes was the narrator; Lorna Cooke deVaron prepared the men's chorus drawn from the New England Conservatory Chorus. Leinsdorf repeated the work at Tanglewood on August 1, 1969, with David Clatworthy and the Tanglewood Choir; the orchestra has not played the work since then. In addition to the male narrator and male unison chorus, the score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, xylophone, bells, chimes, military drum, bass drum, cymbals, triangle, tambourine, tam-tam, castanets, harp, and strings.*

At the premiere of Schoenberg's *A Survivor from Warsaw*, the audience sat at the end in mute astonishment. The conductor signalled for an immediate repetition of the seven-minute score. As this reached its end, the entire audience burst into stormy applause. Here was a work by the elderly Arnold Schoenberg, a composer whose name has frightened off more audiences than any other in our century, writing a brief work of astonishing dramatic force such that it carried the entire audience away in its vision of the brutality of our time and a faith that transcended imminent death.

As a young man, Arnold Schoenberg had ceased practicing the Jewish faith into which he was born and, like Gustav Mahler, even became a convert to Catholicism, though this may have been as much an attempt to avoid the strong anti-Semitic spirit of his native Vienna as much as it was an act of religious commitment. Yet religion and the search for ultimate truths were always a central matter in his life. He contemplated early on writing an oratorio based on the vision of Swedenborg's Heaven from Balzac's novel *Seraphita*, and he later laid plans for a large choral symphony of syncretistic religious character, drawing on sources as diverse as the contemporary Viennese poet Dehmel, the Hindu Tagore, and the Old Testament. Out of these plans emerged the large but unfinished *Die Jakobsleiter* (*Jacob's Ladder*) in which six representatives of different philosophical viewpoints approach St. Peter as they are nearing death to receive his comments on their earthly experiences and aspirations. In the second part, never composed, the souls were to be prepared for reincarnation—an idea drawn from eastern religions—as a step in their long spiritual pilgrimage toward ultimate perfection.

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PROGRAMS SUBJECT TO CHANGE.

In 1928 Schoenberg turned to a traditionally Jewish subject, Moses and Aaron, first conceiving the work as an oratorio of which he drafted the text. This eventually became an opera in three acts, of which the music for the final act was never composed, though, as Oliver Neighbour argues, the work is not in any sense unfinished, because the final act was to represent the people's ultimate unity with God. Schoenberg must have felt from the beginning that music for the final act was humanly impossible, since the rest of the work is musically complete in itself.

By the time Schoenberg finished all he was to compose of *Moses und Aron*, in March 1932, the situation of European Jewry was beginning to be alarming, and it continued to become more desperate in the years that followed. Feeling empathy with his fellow Jews, Schoenberg flirted with, and finally accomplished, a return to the faith. In 1938 he composed a *Kol nidrei*, consciously adopting a more tonal harmonic style in the hope that it would be widely performed in synagogues. But his decision to alter the traditional liturgical text, in order, as he saw it, to strengthen its spiritual content, meant that it no longer fit the context of the liturgy. The remaining years of his life saw the creation of a textless choral prelude to a suite based on *Genesis* (this was a commission involving several composers), a setting of Psalm 130 in Hebrew, and a few other choral works.

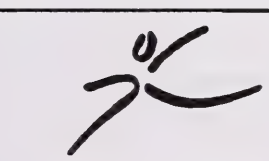
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A Survivor from Warsaw should certainly be regarded as one of the compositions expressing Schoenberg's empathy with his co-religionists, but it is an entirely different kind of piece, an intensely dramatic scene depicting an account he had heard of Jews in the Warsaw ghetto singing the *Shema Yisroel*—the basic affirmation of their faith, "Hear, O Israel, the Lord our God, the Lord is one"—on the way to the gas chambers. He composed the work on a commission from the Koussevitzky Music Foundation, which gave him carte blanche as to the kind of piece he would write. As always when he was seized by creative fervor, he worked at an astonishing speed. *A Survivor from Warsaw* may run only six or seven minutes in performance, but it is a very intricate score, and Schoenberg created it in less than two weeks in August 1947.

He wrote his own English text for the piece, creating a first-person narrator recounting the story he had heard in a kind of flashback of great immediacy. Twice the simple narration changes to re-enactment: first when the German *Feldwebel* begins screaming at the Jews in German, ordering them to assemble and count off, so that he will know how many he is sending to the gas chamber, and second when the assembled Jews suddenly begin singing in unison the *Shema Yisroel*. Each of these moments receives special treatment in Schoenberg's score.

A Survivor from Warsaw marks a return to the kind of Expressionistic intensity that had characterized some of Schoenberg's early masterpieces such as *Erwartung*. The music is constructed of tiny motifs with no literal repetitions from beginning to end, and it is all placed at the service of the text. Yet in 1947 he was composing with his by now fully developed twelve-tone system, so that there is an organizing structural thread that runs through the work as well.

But what first strikes the listener, without question, is the agonized intensity of the expression, an intensity that perfectly matches the subject matter. The first part of the score employs small groups of instruments from the orchestra in kaleidoscopic shifts of timbre. The brief, twisted fanfares of the opening suggest a military presence, a clearly menacing one. The narrator speaks Schoenberg's words, mostly in a precisely defined rhythm, but without specific pitch (the narrator's only pitch reference is a single line, with the notes written on, above, or below it to indicate relatively higher or lower pitches). Most of the narration is past-tense reflection. But when the sergeant begins to speak, in Berlin dialect, with harsh crudeness, Schoenberg signals the shift to present-tense action with an ensemble of percussion instruments only (snare drum, bass drum, cymbals, and xylophone). The sergeant's hysterical cries culminate in his reference to the gas chambers, the intended next stop for those he is counting off. At this point a long orchestral crescendo accompanies the final words of the narrator, leading to the moment when "they all started to sing." Only when the male chorus enters singing, in unison, the Hebrew prayer does the entire orchestra play at last. The prayer, sung firmly to a version of Schoenberg's tone row, changes the character of the piece entirely in a few measures—from the dark tension of the narration to an heroic act of affirmation at the close.

—Steven Ledbetter

Arnold Schoenberg, "A Survivor from Warsaw"

NARRATOR

I cannot remember everything. I must have been unconscious most of the time. I remember only the grandiose moment when they all started to sing, as if prearranged, the old prayer they had neglected for so many years—the forgotten creed!

But I have no recollection how I got underground to live in the sewers of Warsaw for so long a time. The day began as usual: Reveille when it still was dark. Get out! Whether you slept or whether worries kept you awake the whole night. You had been separated from your children, from your wife, from your parents. You don't know what happened to them . . . How could you sleep?

The trumpets again. "Get out! The sergeant will be furious!" They came out; some very slow; the old ones, the sick ones, some with nervous agility. They fear the sergeant. They hurry as much as they can. In vain! Much too much noise, much too much commotion! And not fast enough! The Feldwebel shouts:

"Achtung! Stilljestanden! Na wird's mal? Oder soll ich mit dem Jewehrkolben nachhelfen? Na jutt; wenn ihr's durchaus haben wollt!"	"Attention! Stand still! How about it, or shall I help you along with a bayonet butt? All right, would you kindly oblige?"

The sergeant and his subordinates hit everybody: young or old, quiet or nervous, guilty or innocent . . . It was painful to hear them groaning and moaning. I heard it though I had been hit very hard, so hard that I could not help falling down. We all on the ground who could not stand up were then beaten over the head . . .

I must have been unconscious. The next thing I knew was a soldier saying, "They are all dead," whereupon the sergeant ordered to do away with us. There I lay aside half-conscious. It had become very still—fear and pain. Then I heard the sergeant shouting,

"Abzählen!"	"Count off!"

They started slowly, and irregularly: one, two, three, four—"Achtung!" The sergeant shouted again,

"Rascher! Nochmal von vorn anfangen! In einer Minute will ich wissen wieviele ich zur Gaskammer abliefere! Abzählen!"	"Faster! Start over again! In one minute I want to know how many I am sending to the gas chambers! Count off!"

They began again, first slowly: one, two, three, four, became faster and faster; so fast that it finally sounded like a stampede of wild horses, and all of a sudden, in the middle of it, they began singing the Sh^{e}ma Yisroel:

CHORUS

Sh^{e}ma Yisroel Ădōnoy eloheynu, Adonoy ehod. V^{e}ohavto es Adonoy eloheyho behol l^{e}vov^{e}ho, uv^{e}hol nafsh^{e}ho, uv^{e}hol m^{e} odeho. V^{e}hoyu had^{e}vorim hoeleh, asher onohi m^{e}tsav^{e}ho hayom al levoveho v^{e}shinantom l^{e}voneyho, v^{e}dibartobom b^{e}shivt^{e}ho b^{e}veyseho, uv^{e}lehteho vadereh, uv^{e}shohb^{e}ho uv^{e}kumeho.	Hear, O Israel, the Lord our God, the Lord is One! And thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy might. And these words, which I command thee this day, shall be in thy heart. And thou shalt teach them diligently unto thy children, and speak of them when thou sittest in thy house, and when thou goest on the way, and when thou liest down, and when thou risest up.

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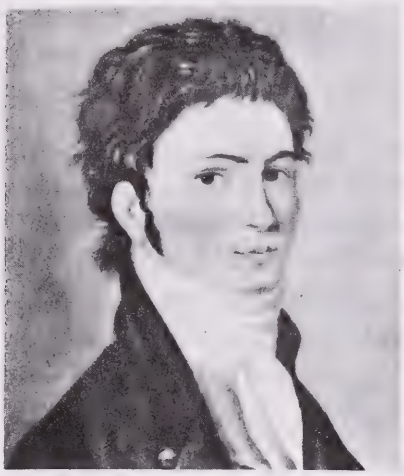
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Ludwig van Beethoven
Piano Concerto No. 1 in C, Opus 15



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna, Austria, on March 26, 1827. According to The New Grove, Beethoven composed his C major concerto in 1795 and gave the first performance on December 18 that year in Vienna; earlier sources hold that the concerto was written probably in 1796-97, completed in 1798, and premiered during Beethoven's visit to Prague that year. He evidently revised the score somewhat before its publication in 1801. Beethoven himself wrote three different cadenzas for the first movement at a later date, presumably after 1804, judging by the keyboard range required. The first American performance was given by the pianist Franz Werner with Frédéric Ritter and the Philharmonic Society at the Music Hall in Cincinnati on March 19, 1857. B.J. Lang was the soloist in the first Boston performance at a concert of the Harvard Musical Association on January 16, 1868; Carl Zerrahn conducted. Emil Paur led a single Boston Symphony Orchestra performance in Cambridge on December 12, 1895, with pianist Marie Geselschap, after which the orchestra did not perform it again until Serge Koussevitzky conducted it in Symphony Hall in February 1932, with Robert Goldsand as soloist. He repeated it later with Shirley Bagley. Leonard Bernstein played and conducted the concerto in 1948. Other BSO performances have been led by Charles Munch (with soloists Ania Dorfmann and Sviatoslav Richter), Erich Leinsdorf (with Claude Frank), Max Rudolf (with Rudolf Serkin and Jerome Lowenthal), Seiji Ozawa (with Christoph Eschenbach and Serkin), Michael Tilson Thomas (with Misha Dichter), Stanislav Skrowaczewski (with Frank), Edo de Waart (with Emanuel Ax), Klaus Tennstedt (with Malcolm Frager), Christoph Eschenbach (with Justus Franz on one occasion and later as both conductor and soloist, including the most recent subscription performances in November 1991), Hiroshi Wakasugi (with Alfred Brendel), Jesús López-Cobos (with Rudolf Firkušný), Ozawa (with Brendel), and Robert Spano (the most recent Tanglewood performance, with Maria Tipo, in July 1994). In addition to the solo piano, the score calls for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

A composer who was also a virtuoso performer in the Classical era was much more likely to make a satisfactory income from concertos that he wrote for himself to play than from any other musical genre (unless perhaps he had the good fortune to be a successful opera composer). In the early part of his career Beethoven composed more concertos than symphonies and became well-known to the musical public as a superbly dramatic and expressive pianist. If he had not lost his hearing and thus been forced to forego playing in public, he might well have continued writing piano concertos all his life; there is an unfinished draft for much of the first movement of what would have been the Sixth Concerto, written after the completion of the *Emperor*, but Beethoven lost interest and dropped it.

Actually Beethoven had already written at least two piano concertos before writing what we know as "Number 1." The first was composed in 1784 while he was still in Bonn and was never published. About 1795 he composed the B-flat concerto in Vienna and played it fairly frequently. Probably because performances were a reasonable source of income, and perhaps also because he was not totally satisfied with the work—he revised it substantially before publication—Beethoven withheld the B-flat concerto from the publishers for a number of years. As a result it finally came out as

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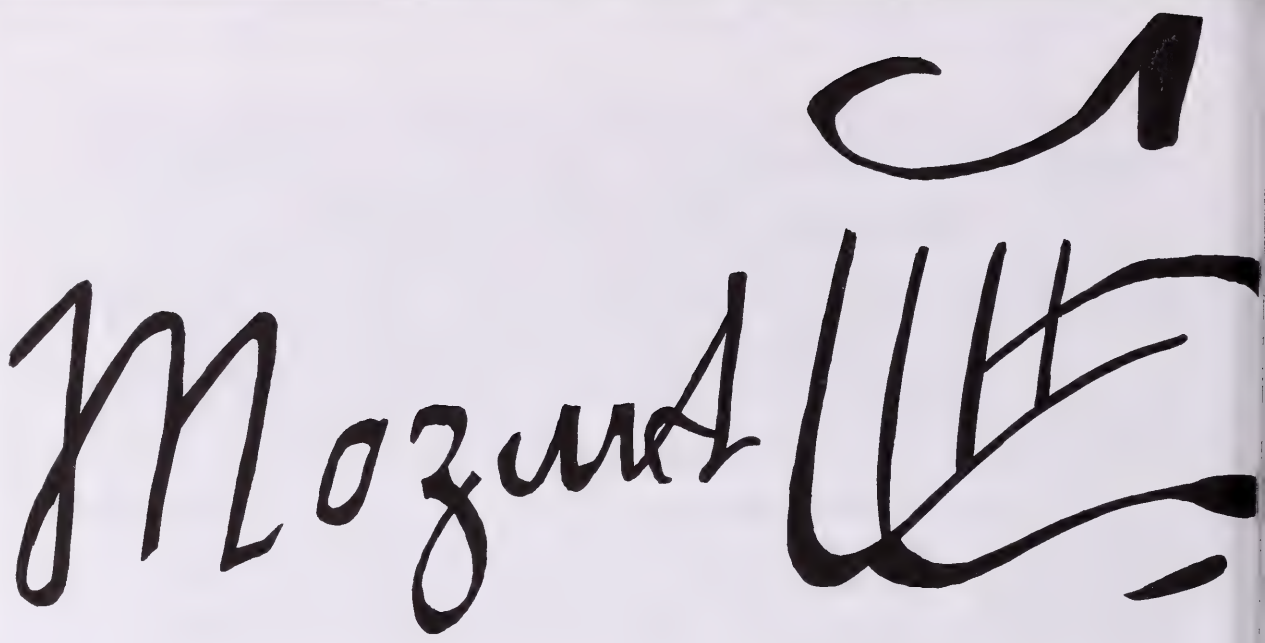
his Second Concerto, Opus 19, although there is no doubt that it was composed some years before the so-called First Concerto, Opus 15.

The First Concerto, in C major, also proved financially remunerative to Beethoven. He composed it about 1798 and played it in Prague that year. It marks a significant advance over its predecessor and was published almost immediately; perhaps it was the success of the C major concerto that induced Beethoven to rework the earlier B-flat concerto and make it publishable, although even after doing so he referred to it as an early work which "is not one of my best compositions." Beethoven felt—and critics have agreed with him—that he made significant progress between the B-flat and the C major concertos, and he was concerned that the higher opus number attached to the earlier work would give the public an unfavorable impression of his music.

The Opus 15 concerto follows closely in the classical mold with an extended orchestral exposition that remains in the tonic key, though with surprising feints to foreign tonalities, the first of which is E-flat. The soloist enters and dominates the conversation, moving to the dominant for the first full statement of the lyrical second theme, which had been little more than hinted at in the orchestral statement. The development starts with a sudden upward sideslipping that leads to an extended passage in E-flat, an echo of the unexpected earlier appearance of that key. The concerto opened with an unusual quiet statement of the main theme; when time comes for the recapitulation, the element of surprise is no longer relevant, so Beethoven hammers out the theme fortissimo in the full orchestra, after which the recapitulation deals mostly with the secondary material. Beethoven himself wrote no fewer than three cadenzas for the first movement, each more elaborate than the one that preceded it. All of them were written some years after the completion of the concerto; this is indicated by the fact that they were intended to be played on a piano of larger size than the one Beethoven had when he wrote the rest of the piece. (The piano was a developing instrument at the turn of the eighteenth to nineteenth century, and, in particular, keyboards were not yet standardized for the number of keys.)

The Largo is the longest slow movement of any Beethoven concerto, an extended lyrical song-form with increasingly elaborate ornamentation. The concluding rondo, built on a witty, bouncy tune that goes on just a bit longer than you think it will, is filled with all the standard rondo tricks: the suggestion of modulations to distant keys when it is in fact just about to settle on the tonic for a restatement, offbeat sforzandos and syncopations, rushing scales and a breakneck pace. Though the movement is long in number of measures, the music doesn't lose its smile for an instant.

—S.L.



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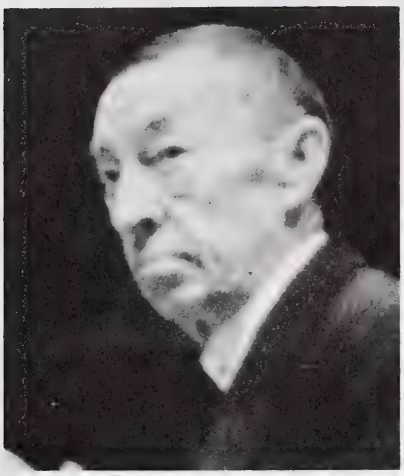
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Sergei Rachmaninoff
Symphonic Dances, Opus 45



Sergei Vasilievich Rachmaninoff was born in Semyonovo, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He composed his Symphonic Dances *at Orchard Point, Long Island, during the summer of 1940 and completed the orchestration between August 10 and October 29, 1940, during his fall concert tour. The score is dedicated to the Philadelphia Orchestra and conductor Eugene Ormandy, who gave the first performance on January 3, 1941. The Boston Symphony Orchestra first played this music in October 1974 under Seiji Ozawa's direction, including performances at Carnegie Hall. The only other conductors to have led the* Symphonic Dances *with the BSO were Andrew Davis (March and April 1985) and Charles Dutoit (the most recent subscription performances, in March 1989, and the most recent Tanglewood performance, in August 1991). The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, alto saxophone, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, harp, piano, timpani, triangle, tambourine, bass drum, side drum, tam-tam, cymbals, xylophone, bells, glockenspiel, and strings. The saxophonist at this performance is Kenneth Radnofsky.*

Most of Rachmaninoff's activity in his last years was devoted to concertizing as a pianist and committing his works to records. After completing the Third Symphony in 1936 he did little original composition, though he spent some time revising a movement of his older choral work *The Bells* and reworking parts of the Third Symphony. Only in 1940 did he compose a new work, one that proved to be his last. Oddly enough, though he had spent a good part of his time in this country from as early as 1918, the *Symphonic Dances* was the first score actually composed here. Previously he had retreated during summer breaks from his exhausting concert tours to a villa near Lucerne, Switzerland, and he composed his *Corelli* Variations (for piano solo), the *Rhapsody on a Theme of Paganini*, and the Third Symphony in that idyllic locale. The outbreak of war in 1939 had caused Rachmaninoff to leave Europe for the last time and to settle first on Long Island and later in the still-salubrious air of Beverly Hills.

As with so many of his compositions, the *Symphonic Dances* caused him a great deal of anxiety, but he finished the main work of composition rather quickly. When, on August 21, 1940, he first announced completion of the score to its dedicatee Eugene Ormandy, it bore the title "*Fantastic Dances.*" Rachmaninoff added that the beginning of his concert tour would probably delay completion of the orchestration. Still, he managed to complete the score in time for a Philadelphia performance that season. By then he had changed the name to *Symphonic Dances*, which is fully appropriate given the scope and richness of the score. Rachmaninoff's original intention had been to give the three movements the titles "Midday," "Twilight," and "Midnight" (possibly intended as an analogy with youth, maturity, and death), but these did not survive the process of orchestration, and he eventually settled on the tempo designations alone.

Even before giving Ormandy a look at the score, Rachmaninoff played part of it for the choreographer Leonid Fokine, in the expectation that Fokine might use the work for a ballet, as he had already done with the *Rhapsody on a Theme of Paganini*. Fokine wrote Rachmaninoff of his reactions on September 23, the day after his preview, on the

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basis of this partial hearing of the music on the piano:

> Though I'm a poor musician and I don't grasp everything immediately, the music has caught me up and I feel that I have mastered all that you played and that I can guess the whole. Perhaps fragments, with a few words, sneak into the head better than a harmonious and unbroken performance. Before the hearing I was a little scared of the Russian element that you had mentioned, but yesterday I fell in love with it, and it seemed to be appropriate and beautiful.

The intended collaboration came to nothing, however. Fokine died the following August without creating the ballet. And Rachmaninoff's reaction was bitter in expressing the loss of the giants of his generation in Russian culture: "Chaliapin, Stanislavsky, Fokine—this was an epoch in art. Now all are gone! And there's no one to take their place. Only trained walruses are left, as Chaliapin used to say."

Rachmaninoff decided to write in the first movement an extended part for saxophone, an instrument for which he had never written before. Concerned to choose the proper member of that family of instruments, he consulted his friend Robert Russell Bennett, best known as Broadway's leading orchestrator for four decades or more, the man who created the "sound" of the Rodgers and Hammerstein musicals, among many others. Bennett's recollections give us a charming and unusual glimpse at the usually sombre and dour Rachmaninoff:

> At that time he played over his score for me on the piano and I was delighted to see his approach to the piano was quite the same as that of all of us when we try to imitate the sound of the orchestra at the keyboard. He sang, whistled, stamped, rolled his chords, and otherwise conducted himself not as one would expect of so great and impeccable a piano virtuoso.

Another musician offered professional advice of a different sort. Rachmaninoff, a pianist and not a string player, customarily asked for the professional advice of a violinist with regard to the bowings in the string parts. In the case of the *Symphonic Dances*, the bowings were prepared by one of the greatest of violin virtuosi, Fritz Kreisler.

The premiere performance was reasonably successful—enough so that Ormandy and the players wrote a letter of gratitude to the composer—but a repetition in New York soon after was critically panned. The accessibility of the score argued against it in an environment more attuned to novelty, and the phrase "a rehash of old tricks" used by one reviewer was characteristic of the views that put a cloud over the work for a number of years. Rachmaninoff was hurt that Ormandy and the Philadelphia Orchestra did not choose to record this new score, though they had been committing to disc virtually all of his earlier works for orchestra. Only recently has the work begun to emerge again into the repertory. It is a change that has come about concurrent with a general reevaluation of Rachmaninoff's work as a whole, with the recognition that his music offers much of interest despite its conservative cast. Generally regarded as a reactionary in a world dominated by the new ideas of Stravinsky's neo-Classicism on the one hand and Schoenberg's twelve-tone technique on the other, Rachmaninoff has, until recent years, been largely written off by the musical intelligentsia. Times are changing, though, and his star is rising again. At least we can now begin to assess his contribution without fighting our way through a battlefield of entrenched avant-gardists. It is particularly instructive to compare the sarcastic, denigrating article on the composer in the fifth edition (1955) of Grove's Dictionary of Music and Musicians with the much more informative and balanced contribution in The New Grove Dictionary (1980). One would hardly guess that the two articles were about the same composer!

Like so much of his music, the *Symphonic Dances* contains some references to the chants of the Russian Orthodox church, and it quotes the Roman Catholic *Dies irae* melody as well, a tune used by Rachmaninoff probably more frequently than by any other composer in the history of music. The score also gave the composer an opportu-



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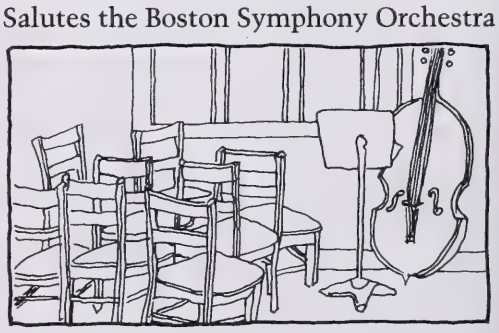
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nity to come to terms with the most catastrophic failure of his life—and this coming-to-terms was, in his mind, an entirely private affair, one that he did not expect us ever to recognize. The premiere of his First Symphony in 1897 under the baton of Alexander Glazunov—reputedly drunk at the time—must have been indescribably bad, to such an extent that the manuscript was put aside for revisions (which Rachmaninoff never made) and then apparently lost in the Russian Revolution. Only two years after his death did the orchestral parts turn up in the Leningrad Conservatory; this made possible the copying of the score in full and a new performance—only the second that the work had received. The failure of the symphony at its premiere had so deeply affected Rachmaninoff that he gave up composing entirely for several years; only after extensive therapy and hypnosis did he undertake the composition of one of his most successful works, the Second Piano Concerto. Evidently he still recalled his greatest failure in 1940, since the coda to the first movement of the *Symphonic Dances* quotes the first theme of his First Symphony, music that he was sure no one would ever hear again—only he turned the darkly sombre melody into something altogether more resigned, as if all that he had produced in the meantime had somehow laid to rest the bogey of that first bitter failure.

A brief introduction hints at the most prevalent rhythm of the first movement before presenting one of the two main themes in the orchestra's aggressive block chords. Immediately the principal material, built on a descending triad in a characteristic rhythm

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(two sixteenth-notes as pickup to an eighth-note), begins its elaboration, through varied harmonies and orchestral colors. It dies away almost in a reversal of the introduction, and the middle section begins wonderfully with woodwinds alone: oboes and clarinets set up a gently rocking figure that becomes the background to a ravishing melody in the alto saxophone. It is repeated with orchestral dress of a different color when violins and strings begin the melody in octaves with sweetly percussive articulations from the piano and harp. The return to the opening material comes by way of a developmental passage based on the principal themes of the opening. These are elaborately developed in the home key of C minor ending in C major; here begins the coda, in which Rachmaninoff converts a dark, chantlike theme from his failed First Symphony into something altogether consoling in the major, a broad melody in the strings against brightly kaleidoscopic figures elsewhere in the orchestra. This single recollection suffices, and the movement ends with another version of its introductory material in a dying fall.

Though written in 6/8 time, the second movement is a waltz, but not one of those lilting carefree Viennese waltzes that seduces the listener into *joie de vivre*; it is altogether more melancholy. After a motto figure in stopped horns and muted trumpets, eerie flourishes in flute and clarinet, and a fiddler's warm-up in the solo violin, the waltz proper begins. It is oddly chromatic, turning strange melodic corners. When the violins take up the theme in parallel thirds (a technique characteristic of the most sugary romantic waltzes), we hear that the sweetness has turned to vinegar. These waltzes are not festive, but resigned and anxious by turn. They recall the end of an era—much as Ravel's *La Valse* does, and as Stephen Sondheim was later to do in his waltz score to *A Little Night Music*, the harmonic turns of which recall Rachmaninoff's waltz etched in acid.

The last movement draws on two of Rachmaninoff's favorite sources for thematic inspiration: the chant of the Russian Orthodox liturgy, and the *Dies irae* melody of the Roman Catholic Mass for the Dead—unlikely source material for a dance piece! But here, as in many of his earlier pieces, Rachmaninoff subjects his musical ideas to rhythmic syncopations which some commentators have wanted to link to the influence of American jazz or other dance music; but given his old predilection for the device, the connection seems unlikely. The *Dies irae* appears in the outer sections of the movement, sometimes quite plainly, sometimes cleverly disguised. An important new theme, first heard on the English horn, is a rhythmically disguised version of the Russian chant sung to the words "Blessed be the Lord" as set by Rachmaninoff himself in his *All-Night Vigil* of 1915. It forms the basis for a lengthy exhilarating dance passage. Shortly before the end of the work, Rachmaninoff introduces a new chant-related melody in clarinets and violins over bassoons and trumpets, the remainder of the orchestra being silent. At this point he wrote in his score "Alliluya," which is at once another reference to his *All-Night Vigil*, since his coda is, in effect, an orchestral transcription of part of that *a cappella* choral work. It is perhaps at the same time the composer's own hymn of thanks for having the strength and imagination to finish this, his last, score. Rachmaninoff's thoughts are made still clearer at the end of the manuscript, where he wrote the words, "I thank thee, Lord."

—S.L.

The sun setting is no less beautiful than the sun rising.



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The fine compact article on Schoenberg by O.W. Neighbour in The New Grove has been reprinted in *The New Grove Second Viennese School: Berg, Webern, Schoenberg* (Norton paperback). H.H. Stuckenschmidt's *Schoenberg* (Schirmer) is the fullest and most up-to-date biographical study, but it says little about the music; it is also confusing in its organization and contains an unsatisfactory and error-ridden index. Discussion of Schoenberg is often tendentious or highly technical, but Charles Rosen's *Arnold Schoenberg* (Viking paperback), a general introduction aimed at that mythological creature "the intelligent layman," avoids many of the pitfalls. A significant recent study of the milieu in which Schoenberg developed is Carl Schorske's *Fin-de-siècle Vienna: Politics and Culture* (Knopf). Among the several available recordings of *A Survivor from Warsaw*, two stand out: Pierre Boulez conducts the BBC Symphony Orchestra and Chorus in a two-disc set containing Schoenberg's complete choral music (Sony Classical), and Claudio Abbado leads the Vienna Philharmonic and State Opera Chorus as part of a disc also containing five orchestral works by Anton Webern (Deutsche Grammophon).

The excellent Beethoven article by Alan Tyson and Joseph Kerman in The New Grove Dictionary of Music and Musicians is a short book in itself, and has been reissued as

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such (Norton paperback). The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton paperback). This can be supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer paperback). A welcome general reference on all matters Beethovenian is *The Beethoven Companion*, edited by Barry Cooper (Thames & Hudson); the compact volume is richly filled with accessible information about almost anything having to do with the composer's life, work, personality, and manuscripts, friends, associates, and milieu. Tovey's essay on the First Concerto will be found in his *Essays in Musical Analysis* (Oxford paperback). Roger Fiske has contributed a short volume on *Beethoven Concertos and Overtures* to the BBC Music Guides (University of Washington paperback). Several complete cycles of the five piano concertos are available as sets of three compact discs. Some of these feature now-departed master pianists of the last generation, including Rudolf Serkin, who recorded the cycle with Seiji Ozawa and the Boston Symphony Orchestra (Telarc), and Claudio Arrau, who recorded the concertos with Sir Colin Davis and the Dresden State Orchestra (Philips). Also of special interest are the cycles of Leon Fleisher with the Cleveland Orchestra under George Szell (CBS), Russell Sherman with the Czech Philharmonic under Václav Neumann (Pro Arte), and the most stimulating of available solo performances on fortepiano, Steven Lubin with the Academy of Ancient Music directed by Christopher Hogwood (Oiseau Lyre).

Nothing more sharply demonstrates the revised view of Rachmaninoff in recent years than the change in the treatment he receives in Grove's Dictionary between the 1955 edition and The New Grove of 1980: Geoffrey Norris's long and insightful article in 1980 (where the name is spelled "Rakhmaninov") is a world away from the niggling and sarcastic few paragraphs allotted to the composer twenty-five years earlier. The later article has been reissued along with the New Grove articles on Rimsky-Korsakov, Scriabin, Prokofiev, and Shostakovich in *The New Grove Russian Masters 2* (Norton paperback). The most accessible brief introduction to the life and works of Rachmaninoff in a single volume is to be found in Geoffrey Norris's excellent contribution to the Master Musicians series, *Rakhmaninov* (Littlefield paperback). For a closer look at the orchestral music, Patrick Piggott's volume in the BBC Music Guides is both informative and inexpensive (University of Washington paperback). The newest and fullest contribution to our knowledge of Rachmaninoff is Barrie Martyn's *Rachmaninoff: Composer, Pianist, Conductor* (Scolar Press). As the subtitle suggests, the book is divided into three parts; the "composer" receives the most detailed musical discussion that Rachmaninoff has yet enjoyed; the "pianist" and "conductor" sections are briefer, but filled with valuable observations on his performing style and lists of his repertory, as well as a complete discography. First-hand statements by the composer, compiled mostly from letters and interviews, can be obtained in the older book *Sergei Rachmaninoff, A Lifetime in Music*, compiled by Sergei Bertensson and Jay Leyda with the assistance of the composer's sister-in-law Sophie Satin (New York University Press, now out of print). After some years of neglect, the *Symphonic Dances* now thrive in recorded performances, including fine, flavorful readings by Mariss Jansons with the St. Petersburg Philharmonic (EMI Classics, coupled with the Third Symphony), Neeme Järvi with the Philharmonia Orchestra (Chandos, with selections from his early opera *Aleko* and the *Caprice bohémien*), and Vladimir Ashkenazy with the Concertgebouw Orchestra (London, with *The Isle of the Dead*).

—S.L.

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Mariss Jansons



Music director of the Oslo Philharmonic since 1979, Mariss Jansons has become known to audiences worldwide through his recordings, concert performances, and touring activities, as well as his numerous radio and television appearances. Mr. Jansons has also served as associate principal conductor of the St. Petersburg Philharmonic since 1985 and became principal guest conductor of the London Philharmonic at the start of the 1992-93 season. One of the leading conductors to have emerged from the former Soviet Union, Mr. Jansons—the son of the renowned conductor Arvid Jansons—was born in Riga, Latvia, in 1943. He studied violin, piano, and conducting at the Leningrad Conservatory, from which he graduated with honors. In 1969 he continued his training in Vienna with Hans Swarowsky and in Salzburg with Herbert von Karajan. Two years later he was a prizewinner at the International Herbert von Karajan Foundation Competition in Berlin. Mr. Jansons has led the Oslo Philharmonic in all of the major European, American, and Japanese music centers and festivals, including European and North American tours this season celebrating the orchestra's seventy-fifth year. His collaboration with the St. Petersburg Philharmonic (formerly the Leningrad Philharmonic) dates back to 1973, when its then music director Evgeny Mravinsky invited Mr. Jansons to assist him. Mr. Jansons was appointed the orchestra's associate principal conductor in 1985 and has since led that orchestra on tours to Europe, America, and Japan. As a guest conductor, Mr. Jansons regularly conducts the leading orchestras of North America and Europe. His 1993-94 season included a major tour with the St. Petersburg Philharmonic, his debut with the New York Philharmonic, and return engagements with the Chicago Symphony, the Philadelphia Orchestra, the Berlin Philharmonic, and the London Symphony, among other orchestras. This season he makes return engagements with the New York Philharmonic, Boston Symphony, Rotterdam Philharmonic, London Philharmonic, Royal Concertgebouw, Vienna Symphony, and the BBC Welsh Symphony Orchestra. With the St. Petersburg Orchestra he appears in Japan, Korea, France, and Monte Carlo. He will also make his debut appearances with the Leipzig Gewandhaus Orchestra, the Bayerischer Rundfunk in

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Munich, and the Bamburg Symphony. In 1986 Mr. Jansons signed a long-term exclusive contract with EMI; he has also recorded for Chandos, Virgin Classics, and NKF (Norway). A holder of the Royal Norwegian Order of Merit, Mariss Jansons was awarded the prestigious Norwegian Culture Prize of Anders Jahre and was recently honored with an appointment as professor of conducting at the St. Petersburg Conservatory. Mr. Jansons made his Boston Symphony debut at Tanglewood in 1991 and returned there for his most recent BSO appearances this past July. He led the Oslo Philharmonic at Symphony Hall this past December while the BSO was on tour in Asia and leads his first BSO subscription concerts this week.

Radu Lupu



Widely acknowledged as a leading interpreter of Brahms, Mozart, and Schubert, pianist Radu Lupu has performed regularly as soloist and recitalist in the musical capitals and major festivals of Europe and the United States since winning the 1969 Leeds Piano Competition. He has appeared many times with the Berlin Philharmonic since his debut with that orchestra at the 1978 Salzburg Festival under Herbert von Karajan. He returned to Salzburg the following year with Riccardo Muti and the Vienna Philharmonic, after which Muti invited him to perform a Beethoven cycle with the Philharmonia Orchestra in London in 1981. Mr. Lupu's first major American appearances were in 1972 with the Cleveland Orchestra under Daniel Barenboim in New York and with the Chicago Symphony under Carlo Maria Giulini. Concerts with the New York Philharmonic soon followed. Mr. Lupu now appears regularly in every major city in the United States. Besides his regular visits to the United States and Europe, he has also traveled as far as Japan and China, touring in the latter country with the European Community Youth Orchestra. Mr. Lupu's recent North American appearances, in early 1994, included a seven-city tour with the Orpheus Chamber Orchestra; concerts with the Baltimore Symphony, the Chicago Symphony, and the Philadelphia Orchestra; and recitals at Carnegie Hall, in Chicago (where he was joined by Daniel Barenboim), and in Toronto. His current schedule includes appearances with the Philadelphia Orchestra and the symphony orchestras of Atlanta, Boston, Pittsburgh, and Vancouver, and recital engagements in San Francisco and Los Angeles. Mr. Lupu's more than twenty recordings for London/Decca include the complete Beethoven concertos with Zubin Mehta and the Israel Philharmonic, the complete Mozart violin and piano sonatas with Szymon Goldberg, and solo music of Beethoven,

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Brahms, and Schubert. He has recorded the Mozart Double and Triple piano concertos with Murray Perahia and the English Chamber Orchestra for Sony Classical. Born in Romania in 1945, Radu Lupu began studying the piano at six, made his public debut with a program of his own music at twelve, and in 1961 won a scholarship to the Moscow State Conservatory. During his seven years at the Moscow Conservatory he won first prizes in the 1966 Van Cliburn Competition, the 1967 Enescu International Competition, and the 1969 Leeds International Competition. In 1989 he won the prestigious Abbiati Prize given by the Italian Critics Association. Mr. Lupu made his Boston Symphony Orchestra debut in December 1977 and appeared with the BSO most recently in January 1990.

Malcolm Sinclair



Malcolm Sinclair has recently been acclaimed for his performance as Sir Richard Kato in *The Case of the Rebellious Susan* at the Orange Tree in London; he soon begins work on a second series of the BBC's *Pie in the Sky*, in which he plays a regular character. While filming that program's first series he also filmed *The Scarlet and the Black* (also for the BBC). Mr. Sinclair trained at the Bristol Old Vic Theatre School and at the University of Hull. He performed for many seasons with the major English repertory companies, his Shakespearean roles including Hamlet, Benedick, Orsino, Orlando, and Oberon/Theseus. In London he has appeared opposite Sir John Mills in *Little Lies* at Wyndham's, played the title role in Schnitzler's *Anatol* at the Gate and Osbert Sitwell in the Lyric Hammersmith's *Façades* directed by Simon Callow, and appeared in the Orange Tree's revival of Ackland's *Dark River.* For the Royal Shakespeare Company he played Horatio and the Duke in a national tour of *Hamlet* and *The Comedy of Errors.* Clarence in Shakespeare's *Richard III* opposite Ian McKellan—including a four-month nationwide tour of the United States—was his third role for the National Theatre, where he has also played Acaste in *The Misanthrope* and created the role of Bishop Gilbert Kingston in David Hare's *Racing Demon.* For the BBC he has also played Byron in Frederic Raphael's *Byron, A Personal Tour* and the double lead in *The Prisoner of Zenda*, appeared in Noel Coward's *Me and the Girls*, and been acclaimed for his performance as John Le Mesurier in *Hancock.* In the fall of 1992 he appeared in a major new series for Britain's Channel 4, *The Big Battalions*, as well as in a new film on Four, *God on the Rocks*, opposite Sinead Cusack. Other film appearances have included Skolimowski's *Success is the Best Revenge* and Neil Bartlett's *Now That It's Morning.* Mr. Sinclair's only previous Boston Symphony appearances took place in October 1992, when he participated in the Opening Night concert and subsequent Carnegie Hall performances of Mendelssohn's complete incidental music to Shakespeare's *A Midsummer Night's Dream.*

Tanglewood Festival Chorus

John Oliver, Conductor



Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus will celebrate its twenty-fifth anniversary in April 1995. This past December the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of Berlioz's *Requiem*, *Roméo et Juliette*, the "Royal Hunt and Storm" from *Les Troyens*, and, in its Asian premiere, the *Messe solennelle.* Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with

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Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Tchaikovsky's *Pique Dame* and Berlioz's *Requiem*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second and Eighth symphonies, and Schoenberg's *Gurrelieder*, on Philips; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's Alto Rhapsody with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. Mr. Oliver recently recorded an album with the John Oliver Chorale for Koch International, to include three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic and Shin Yu-Kai Chorus, and Mendelssohn's *Elijah* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985.

Men of the Tanglewood Festival Chorus

John Oliver, Conductor

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Kenneth I. Blum
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Ronald Lloyd
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John R. Papirio
David Raish
Ethan Sperry
Don P. Sturdy

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Kirk Chao
Mel Conway
Edward Dahl
Richard G. French
Mark L. Haberman
David K. Kim
Bruce Kozuma
Steven Ledbetter
Greg Mancusi-Ungaro
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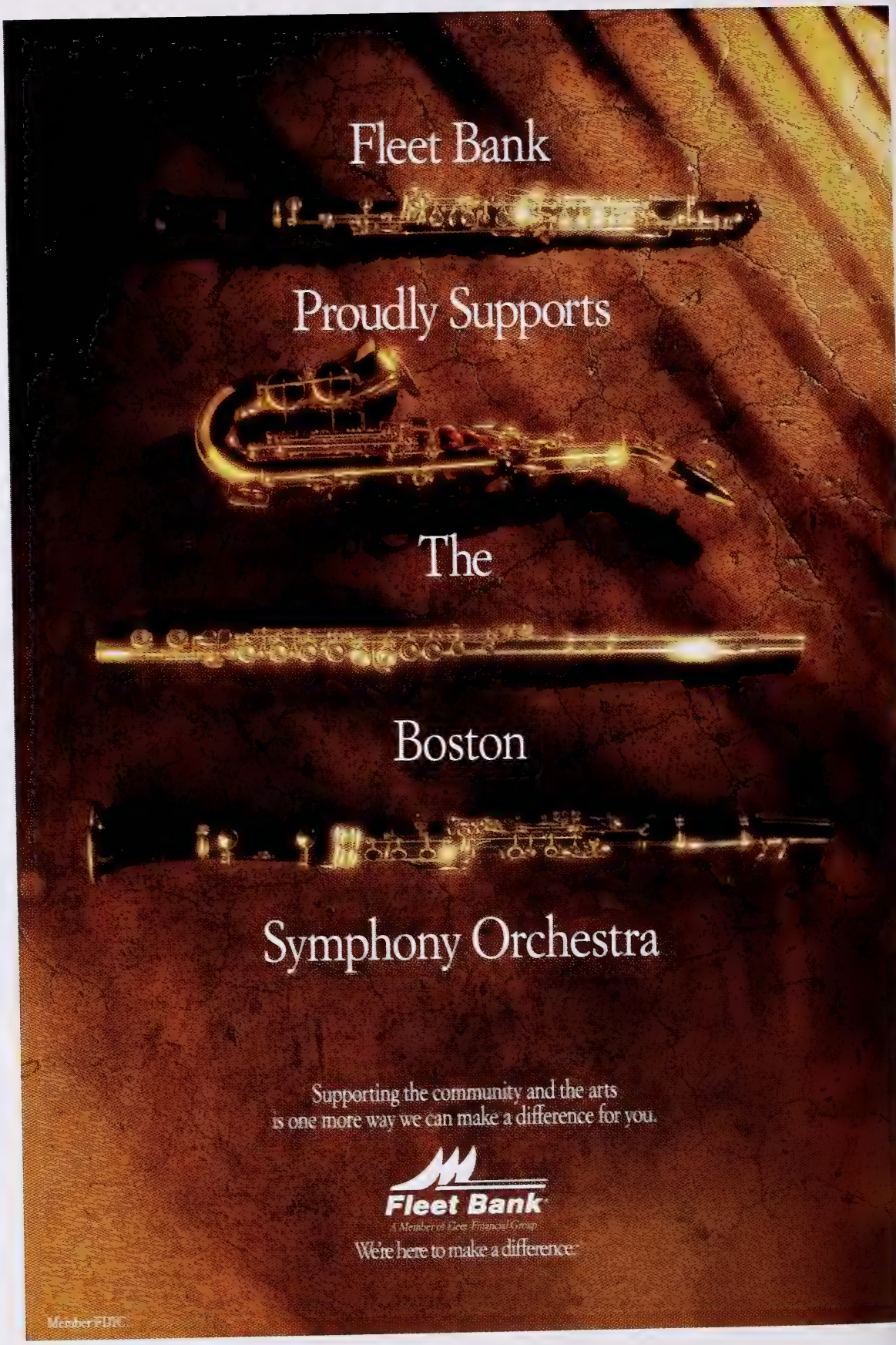
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Please join Robin Brown, General Manager of the Four Seasons Hotel, and BSO Business Fund Chairman Bill Van Faasen in supporting the BSO's Youth Education Programs.

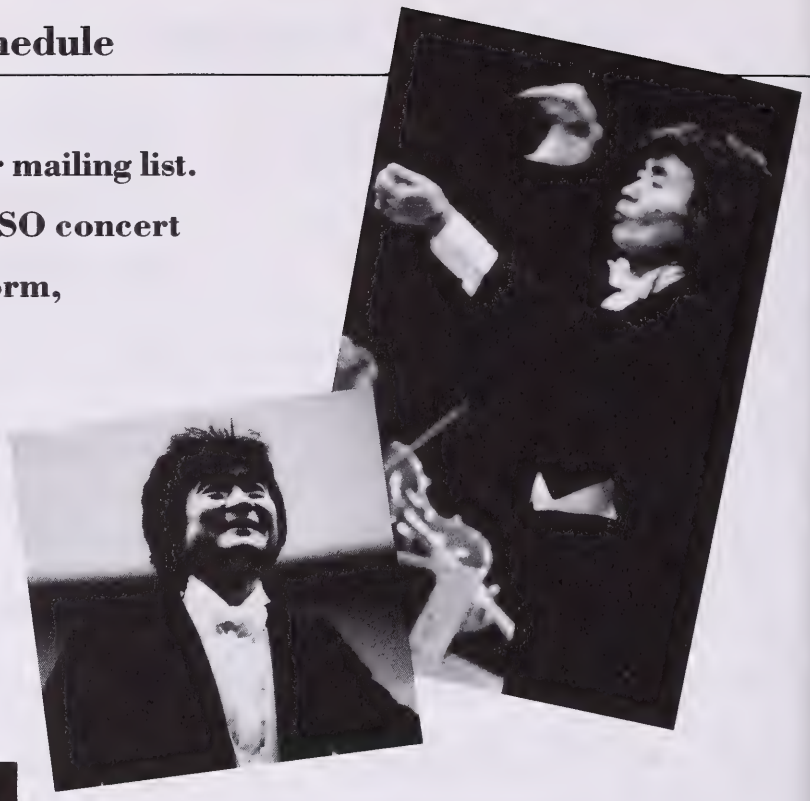
On Monday, February 6, 1995, attend a closed TV taping for the "Salute to Symphony" broadcast (to be aired on March 17, 1995), then join Boston's corporate "movers and shakers" for an elegant party at the Four Seasons. See Chet and Natalie in action, swing to the beat of the Jazz Pops Ensemble, savor the terrific menu prepared by Four Seasons Executive Chef Jamie Mammano, and mingle with the evening's stars for an unforgettable evening of fun and entertainment! *All proceeds from this event benefit the Youth Education Programs of the Boston Symphony Orchestra.*

Tickets are not available to the general public, are priced at $125 each, and include the TV taping at Symphony Hall and the post-concert bash at the Four Seasons. To receive your invitation, please contact Deborah Elfers, Director of Corporate Development, at (617) 638-9298. We hope to see you there!

Photo: Miro Vintoniv

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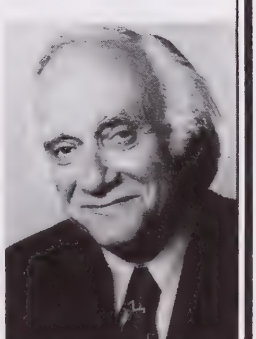
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NEXT PROGRAM . . .

Thursday, January 26, at 8
Friday, January 27, at 1:30
Saturday, January 28, at 8
Tuesday, January 31, at 8

DAVID WROE conducting

PROKOFIEV — Symphony No. 5 in B-flat, Opus 100
(commemorating the 50th anniversary of the end of World War II)

Andante
Allegro marcato
Adagio
Allegro giocoso

INTERMISSION

CHOPIN — Piano Concerto No. 1 in E minor, Opus 11

Allegro maestoso
Romanza: Larghetto
Rondo: Vivace

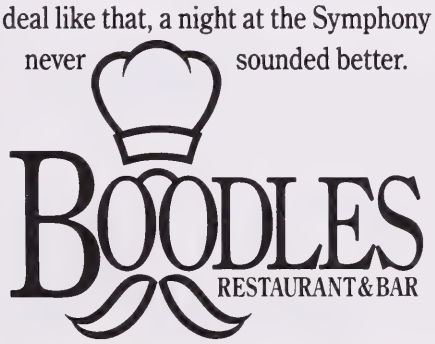
HORACIO GUTIÉRREZ

STRAUSS — *Till Eulenspiegel's Merry Pranks*, after the old rogue's tale, set in rondo form for large orchestra, Opus 28

BSO Assistant Conductor David Wroe makes his subscription series debut with a program featuring acclaimed pianist Horacio Gutiérrez—a frequent guest artist at Tanglewood returning to Symphony Hall for the first time since 1978. Mr. Gutiérrez performs the elegant, graceful Piano Concerto No. 1 composed by Chopin when he was just twenty. Richard Strauss's lively tone poem *Till Eulenspiegel's Merry Pranks* closes the program, which begins with one of the best-known Russian symphonies of our century, Prokofiev's masterful Symphony No. 5, composed during World War II as an assertion of Russian defiance toward the invading Nazi armies.

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COMING CONCERTS . . .

Thursday 'A'—January 26, 8-10:10
Friday 'B'—January 27, 1:30-3:40
Saturday 'A'—January 28, 8-10:10
Tuesday 'C'—January 31, 8-10:10

DAVID WROE conducting
HORACIO GUTIÉRREZ, piano

PROKOFIEV	Symphony No. 5
CHOPIN	Piano Concerto No. 1
STRAUSS	*Till Eulenspiegel's Merry Pranks*

Wednesday, February 1, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'C'—February 2, 8-9:40
Friday 'B'—February 3, 1:30-3:10
Saturday 'A'—February 4, 8-9:40

SEIJI OZAWA conducting
CAROL VANESS, soprano
ANTHONY ROLFE JOHNSON, tenor
BENJAMIN LUXON, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
AMERICAN BOYCHOIR, JAMES LITTON, director

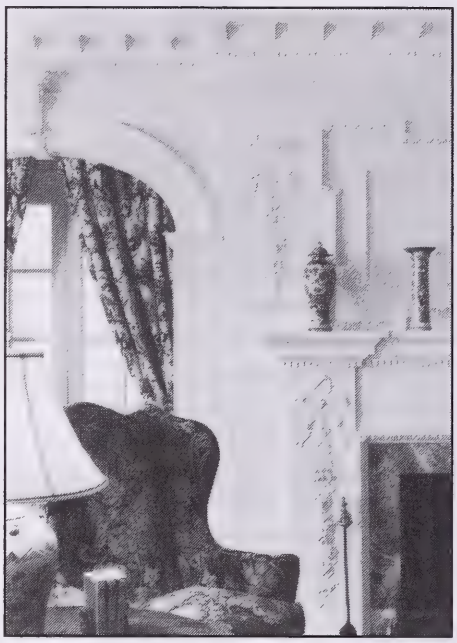
BRITTEN	*War Requiem*

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-800-274-8499. There is a handling fee of $2.25 for each ticket ordered by phone.

GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

TICKET RESALE: If for some reason you are unable to attend a Boston Symphony concert for which you hold a subscription ticket, you may make your ticket available for resale by calling (617) 266-1492 during business hours, or (617) 638-9426 at any time. This helps bring needed revenue to the orchestra and makes your seat available to someone who wants to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts Tuesday and Thursday evenings, and Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. The tickets for Rush Seats are sold at $7.00 each, one to a customer, on Fridays as of 9 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

PLEASE NOTE THAT SMOKING IS NO LONGER PERMITTED IN ANY PART OF SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passage between Symphony Hall and the Cohen Wing.

LOST AND FOUND is located at the security desk just inside the Cohen Wing entrance on Huntington Avenue.

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PARKING: The Prudential Center Garage offers a discount to any BSO patron with a ticket stub for that evening's performance, courtesy of R.M. Bradley & Co. and The Prudential Realty Group. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available. As a special benefit, guaranteed pre-paid parking near Symphony Hall is available to subscribers who attend evening concerts. For more information, call the Subscription Office at (617) 266-7575.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

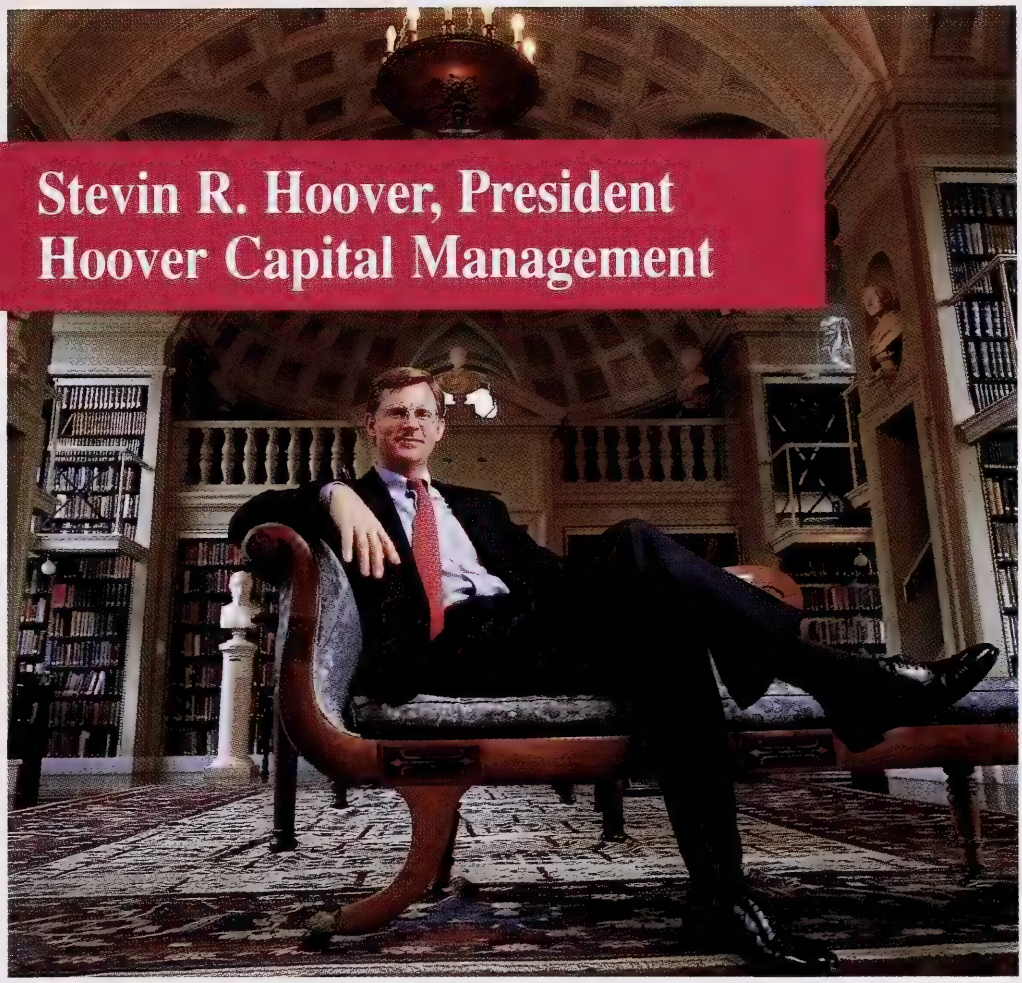
LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5).

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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To mark the centennial of the birth of Arthur Fiedler (December 17, 1894-July 10, 1979), the Boston Symphony Archives has mounted a display of memorabilia in the Cohen Wing lobby exhibit cases. Using photographs, letters, programs, and other historical documents, the exhibit explores the career of Arthur Fiedler, focusing on his remarkable forty-nine-year tenure as Conductor of the Boston Pops (1930-79).

A permanent display of Arthur Fiedler memorabilia, as well as his personal library of musical scores, can be viewed in the Arthur Fiedler Reading Room located on the second floor of Boston University's Mugar Library, 771 Commonwealth Avenue.

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BSO

In Case of Snow . . .

Beginning this winter, to find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Patrons may dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

Boston Symphony Chamber Players at Jordan Hall, Sunday, January 29, at 3 p.m.

The Boston Symphony Chamber Players, with pianist Gilbert Kalish, present the second concert of their 1994-95 series at Jordan Hall at New England Conservatory on Sunday, January 29, at 3 p.m. The program includes the Strauss/Hasenörl *Till Eulenspiegel Once Again* (a chamber arrangement for violin, double bass, clarinet, bassoon, and horn of Strauss's popular orchestral tone poem), Oliver Knussen's *Songs Without Words*, Stravinsky's *Pastorale* for violin, oboe, English horn, clarinet, and bassoon, and Brahms's Piano Quintet in F minor, Op. 34. Tickets at $19, $14, and $12 are available at the Symphony Hall box office, or by calling SymphonyCharge at (617) 266-1200.

The Musical Instrument Acquisition Fund

Two members of the Boston Symphony Orchestra are performing on instruments purchased recently by the orchestra through the Musical Instrument Acquisition Fund. Associate Concertmaster Tamara Smirnova-Šajfar is playing a violin made by the shop of Joseph and Antonio Gagliano in 1800. Edward Gazouleas is playing a viola made in 1754 by Giovanni Baptista Gabrielli. Although these instruments will be used by our musicians, the BSO will retain ownership. The Musical Instrument Acquisition Fund was established in 1990 in response to the spiraling cost of fine stringed instruments, putting many such instruments beyond the reach of orchestra members wishing better-sounding instruments. For further information about the fund, contact John C. Marksbury at (617) 638-9264 or Joyce M. Serwitz at (617) 638-9273.

BSO Member Update

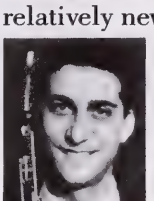
The start of the New Year seems an appropriate time to update Boston Symphony audiences as to recent changes among the BSO's membership. Two new members



joined the Boston Symphony Orchestra at the start of the 1994-95 subscription season. **Elizabeth Ostling**, who received her bachelor of music degree in May 1994 from the Curtis Institute of Music in Philadelphia, is



the BSO's new assistant principal flute. New BSO violinist **Catherine French** graduated last May from the master's program at the Juilliard School of Music in New York. Also relatively new to the orchestra is English



horn player **Robert Sheena**, who joined the BSO last May during the Pops season, filling the vacancy left by the retirement of Laurence Thorstenberg. A 1984 Tanglewood Music Center Fellow, Mr. Sheena studied at the University of California at Berkeley and Northwestern University and served as assistant principal oboe of the San Antonio



Symphony prior to joining the BSO. In addition, **William R. Hudgins**, who joined the BSO as second clarinet in September 1992 and subsequently became acting assistant principal, was recently named principal clarinet, filling the vacancy left by the death of Harold Wright in August 1993. Also this



fall, **Thomas Martin**, who joined the BSO in the fall of 1984 as assistant principal and E-flat clarinetist, and then served as acting principal following Harold Wright's death, has become associate principal clarinet in addition to continuing his duties as the orchestra's E-flat clarinetist.



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Suppers at Symphony Hall

The Boston Symphony Association of Volunteers is pleased to continue its sponsorship of the BSO's evening series of pre-concert events. "Supper Talks" combine a buffet supper at 6:15 p.m. in the Cohen Wing's Higginson Hall with an informative talk by a BSO player or other distinguished member of the music community. "Supper Concerts" offer a chamber music performance by members of the Boston Symphony Orchestra in the Cabot-Cahners Room at 6 p.m., followed by a buffet supper served in Higginson Hall. Doors open for all Suppers at 5:30 p.m. for à la carte cocktails and conversation. These events are offered on an individual basis, even to those who are not attending that evening's BSO concert.

Speakers for upcoming Supper Talks include BSO Publications Manager Marc Mandel (Friday, February 17) and BSO violinist Ronald Knudsen (Tuesday, February 21). Upcoming Supper Concerts will feature music of Hindemith, Eisler, and Haas (Thursday, February 2, and Saturday, February 4), music of Brahms (Thursday, February 23, and Saturday, February 25), and music of Prokofiev and Brahms (Thursday, March 9, and Tuesday, March 14).

The suppers are priced at $23 per person for an individual event, $66 for any three, $88 for any four, or $132 for any six. Advance reservations must be made by mail. For reservations the week of the Supper, please call SymphonyCharge at (617) 266-1200. All reservations must be made at least 48 hours prior to the Supper. There is a $1.00 handling fee for each ticket ordered by telephone. For further information, please call (617) 638-9390.

Art Exhibits in the Cabot-Cahners Room

For the twenty-first year, a variety of Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display until January 30 is an exhibit of fine paper cuttings by members of the Guild of American Paper Cutters. Beginning January 30 and continuing through March 13 is an exhibit entitled "Major Works," featuring a selection of large works by several New England and New York artists and curated by Audrey Pepper, director of the Pepper Gallery, 38 Newbury Street, Boston. The Pepper Gallery features a selective cross-section of contemporary art within a variety of media, ranging from representational paintings, prints, and drawings to contemporary photogravures and handmade books. These exhibits are sponsored by the Boston Symphony Association of Volunteers, and twenty percent of each sale goes to the orchestra. Please contact the Volunteer Office at (617) 638-9390 for further information.

BSO Members in Concert

BSO cellist Owen Young performs music of Beethoven, Barber, and Rachmaninoff with pianist Judith Gordon on Wednesday, February 8, at 8:30 p.m. in a Boston Conservatory faculty recital at the conservatory's Seully Hall, 8 The Fenway. Admission is free. For more information, call (617) 536-6340.

Harry Ellis Dickson conducts the Boston Classical Orchestra on Friday, February 10, at 8 p.m. and Sunday, February 12, at 3 p.m. at Faneuil Hall. Violist Marcus Thompson is soloist in Vivaldi's Concerto for viola d'amore on a program also including Beethoven's overture to *The Creatures of Prometheus* and Symphony No. 8. Tickets are $27, $23, and $17 ($5 discount for students and seniors.). For more information call (617) 426-2387.

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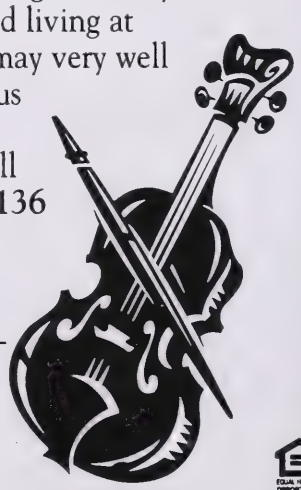
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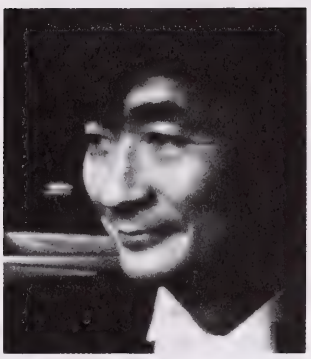


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SEIJI OZAWA



Seiji Ozawa is now in his twenty-second season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. He has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho Gakuen School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1994-95



First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Victor Romanul
Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

‡Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Harvey Seigel

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Catherine French

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

Leonard Moss

*Jerome Rosen

Ronan Lefkowitz

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

Violas

§James Dunham (1/24-2/21)
Guest Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Burton Fine
Acting Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

‡Mark Ludwig

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

*Robert Ripley
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Luis Leguía
Robert Bradford Newman chair

Carol Procter
Lillian and Nathan R. Miller chair

*Ronald Feldman
Charles and JoAnne Dickinson chair

*Jerome Patterson

*Jonathan Miller

*Owen Young
John F. Cogan, Jr., and Mary Cornille chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair

*Robert Olson

*James Orleans

*Todd Seeber

*John Stovall

*Dennis Roy

**Participating in a system of rotated seating*
‡*On sabbatical leave*
§*Substitute player*

Flutes

Principal
Walter Piston chair,
endowed in perpetuity in 1970

Fenwick Smith
Myra and Robert Kraft chair,
endowed in perpetuity in 1981

Elizabeth Ostling
Assistant Principal
Marian Gray Lewis chair,
fully funded in perpetuity

Piccolo

Geralyn Coticone
Evelyn and C. Charles Marran
chair, endowed in perpetuity in 1979

Oboes

Alfred Genovese
Principal
Mildred B. Remis chair,
endowed in perpetuity in 1975

Wayne Rapier

Keisuke Wakao
Assistant Principal

English Horn

Robert Sheena
Beranek chair,
fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair,
endowed in perpetuity in 1977

§Julie Vaverka (1/24-2/25)

Thomas Martin
Associate Principal & E-flat clarinet

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet
Krentzman chair

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair,
endowed in perpetuity in 1974

Roland Small

Richard Ranti
Associate Principal

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

Charles Kavalovski
Principal
Helen Sagoff Slosberg chair,
endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair

Daniel Katzen
Elizabeth B. Storer chair

Jay Wadenpfuhl

Richard Mackey

Jonathan Menkis

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair,
endowed in perpetuity in 1977

Peter Chapman
Ford H. Cooper chair

Timothy Morrison
Associate Principal

Thomas Rolfs

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair,
fully funded in perpetuity

Norman Bolter

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz
Margaret and William C.
Rousseau chair

Timpani

Everett Firth
Sylvia Shippen Wells chair,
endowed in perpetuity in 1974

Percussion

Thomas Gauger
Peter and Anne Brooke chair,
fully funded in perpetuity

Frank Epstein
Peter Andrew Lurie chair

J. William Hudgins

Timothy Genis
Assistant Timpanist

Harps

Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Sarah Schuster Ericsson

Librarians

Marshall Burlingame
Principal

William Shisler

James Harper

Assistant Conductors

Thomas Dausgaard

David Wroe
Anna E. Finnerty chair

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"Entartete Musik" Recovered

by Mark Ludwig

Continuing its season-long musical survey commemorating the fiftieth anniversary of the end of World War II, the BSO plays music of Weill, Schoenberg, Rachmaninoff, Prokofiev, and Britten through early February. Beginning in late February the orchestra performs music by three composers—Ervin Schulhoff, Pavel Haas, and Hans Krása—who died in the Nazi concentration camps.

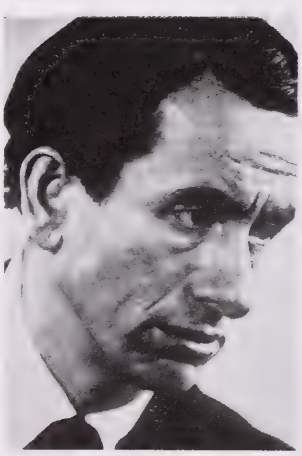
"*Entartete Musik*"—this was the name given by the Nazis to a wide variety of composers and musical genres as part of their propaganda machine. "*Entartete*" or "degenerate" (connoting psychologically abnormal behavior) signified something abnormal about the art that was perceived as a threat to German society. The initial introduction of this concept to the public was through an exhibit of visual arts, "Entartete Kunst" ("Degenerate Art"), displayed in Munich in 1937. The following year, in Dusseldorf, music received similar attention in the "Entartete Musik" exhibition.

The Nazis planned to use music, as well as other arts, as a political tool to unify and educate the German "*Volk.*" In addition to educating people about the dangers of degenerate music, the public would also be "protected" from cultural pollution by a ban on the performance, recording, and publication of this music.

The music targeted was enormously varied, as were the lives and backgrounds of its composers. What the Nazis viewed as common to this music were elements of jazz or atonal music, or, most insidiously and specifically, any music written by Jewish composers. Racial considerations aside, the compositions of many German composers who were experimenting with new musical forms were also targeted. According to this twisted formula, this music was deemed symptomatic of a cancer infecting German culture. The Nazi Propaganda Ministry wanted to educate the public about the danger of this music, and to revitalize the concept of a pure German music as exemplified by Wagner and Bruckner. Ironically, many people attended the 1938 exhibit in hopes of hearing Kurt Weill, who was one of the "degenerate" composers.

The "Entartete" program became a policy of censorship that supported the ethnic and political cleansing of German society. Some of the targeted musicians were able to leave. Composers such as Schoenberg, Hindemith, Waxman, Weill, and Korngold came to the United States to make new lives for themselves. (Of this group, all but Waxman are represented in this season's BSO programs.) Others were not so fortunate; many exceptionally gifted artists were imprisoned and eventually murdered.

Photos courtesy Terezin Chamber Music Foundation



Hans Krása



Pavel Haas



Ervin Schulhoff



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Boston Pops Orchestra
Seiji Ozawa & John Williams

A number of these artists were among the intelligentsia of Western European Jews sent to the Theresienstadt (Terezín) concentration camp just north of Prague. This concentration camp functioned not only as a transit camp to the Nazi death camps, but also as a propaganda vehicle designed to deceive the world community about the true nature of the "Final Solution."

Remarkably, in the midst of horrid living conditions, musical instuments were smuggled into Theresienstadt as early as the second transport. At first, concerts were held secretly in the attics and basements of the barracks. The performances increased with the growing number of amateur and professional artists arriving with each transport. This active cultural community included many of Europe's most gifted artists, musicians, and literary figures. Upon discovery of these secret performances, the Nazis realized the great importance of culture to the lives of the prisoners in Theresienstadt. By allowing such cultural activities, the Nazis believed that they could better keep the prisoners under control.

The "Freizeit-Gestaltung"—the "Administration for Free-time Activities"—was instituted by the Nazi SS command. This Jewish-run organization was responsible for a wide range of cultural activities offered to the prisoners, including lectures, theater, opera, jazz, cabaret, chamber music, and concerts. Four composers emerged as the central creative forces in this extraordinary cultural community—Gideon Klein, Pavel Haas, Hans Krása, and Viktor Ullmann.

The Nazis attempted to portray Theresienstadt to the outside world as a "paradise ghetto" for the Jews. A performance of Krása's children's opera *Brundibár* (originally composed in Prague in 1939) was staged at Theresienstadt during a visit by the International Red Cross Committee in June 1944; scenes from the opera were shown in the Nazi propaganda film "*Der Führer schenkt den Juden eine Stadt*" ("The Führer Gives the Jews a City"). This film also included a sham performance of Haas's Study for String Orchestra. Conductor and musicians are seen to acknowledge the applause of a Theresienstadt audience. The camera focuses on Haas in the audience as the narrator



Courtesy Terezín Chamber Music Foundation

Adolf Hitler dedicates a bust of Bruckner on June 6, 1937

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comments: "Musical performances are happily attended by all. The work of a Jewish composer in Theresienstadt is performed."

120,000 people passed through Theresienstadt; 33,000 died in the camp. Of the 87,000 that were sent on to death camps, only 5% survived. Though Theresienstadt was labeled a "paradise ghetto" by the Nazis, the lack of adequate medical care, overcrowding, starvation, and torture made living conditions intolerable.

Two works by Theresienstadt composers are being performed this season by the Boston Symphony Orchestra—Pavel Haas's Study for Strings (to be heard in March under Marek Janowski), and Hans Krása's Chamber Symphony (to be played in April under Seiji Ozawa). In 1926 portions of Krása's Chamber Symphony received a number of important performances, most notably by the Philadelphia Orchestra under Leopold Stokowski and the Boston Symphony Orchestra under Serge Koussevitzky. Haas's Study for Strings received its premiere on September 13, 1944, at Theresienstadt, where it was composed. Seiji Ozawa and the Boston Symphony Orchestra gave the first performances by a major orchestra in January 1991, at Symphony Hall.

A third composer, Ervin Schulhoff, will be represented by his Concerto for String Quartet and Wind Orchestra (to be performed in February also under Seiji Ozawa, with the Hawthorne String Quartet—BSO members Ronan Lefkowitz, Si-Jing Huang, Mark Ludwig, and Sato Knudsen). Schulhoff's compositional style, as well as his Jewish and political background—among his works was a symphony on the text of the Communist Manifesto—made him an obvious target for the Nazis. He was imprisoned in the Wülzburg concentration camp, where he died on August 18, 1942.

There are many points of contact between the lives of Haas and Krása. Both were born in 1899 in Czechoslovakia, where they also received much of their musical education. They were deported to the Theresienstadt concentration camp within four months of each other. Both were important figures in the active cultural community that developed there despite the abysmal living conditions. A good portion of their music from the 1920s, '30s, and their Theresienstadt incarceration has survived. In October 1944 both men were deported to Auschwitz, where they died in the gas chambers.

Haas, Schulhoff, and Krása were among the victims of the "Entartete" blacklisting of hundreds of artists. For half a century, the music of these and other composers whose careers and lives were cut short by Nazi policies has been absent from our concert halls and musical consciousness. This season the BSO performs music by a wide variety of "Entartete" composers. Although some of these works are by composers with an established place in twentieth-century music, the works by Haas, Schulhoff, and Krása will add a significant new element to our listening experience. The absence of this music has also been felt in the development of new generations of composers and performing artists. The reemergence of these composers represents a significant addition to our understanding and appreciation of twentieth-century classical music.

BSO violist Mark Ludwig is also founder and director of the Terezín Chamber Music Foundation, a non-profit organization dedicated to assuring the permanence of music written by composers who perished in the Holocaust. As a memorial to these artists and their creative spirit, the Foundation sponsors research, lectures, children's workshops, publications, recordings, and concerts worldwide.

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Sergei Prokofiev
Symphony No. 5, Opus 100



Sergei Sergeyevitch Prokofiev was born in Sontzovka, near Ekaterinoslav in the Ukraine, on April 23, 1891, and died in Moscow on March 5, 1953. He wrote his Symphony No. 5 during the summer of 1944 and led the premiere with the Moscow State Philharmonic Orchestra on January 13, 1945. It was his last appearance as conductor. Serge Koussevitzky and the Boston Symphony Orchestra introduced the work in the United States at concerts on November 9 and 10 that same year. Since then the BSO has also performed Prokofiev's Fifth Symphony under the direction of Leonard Bernstein, Richard Burgin, Erich Leinsdorf, Eugene Ormandy, Lawrence Foster, Joseph Silverstein (the most recent subscription performances, in March 1979), and Carl St. Clair (the most recent Tanglewood performance, in August 1986). The score calls for two flutes and piccolo, two oboes and English horn, high clarinet in E-flat, two clarinets in B-flat, and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, bass tuba, piano, harp, timpani, triangle, cymbals, tambourine, snare drum, wood block, bass drum, tam-tam, and strings.

Though he never returned to his native country after the Revolution and though he became an ardent American patriot, the legendary Boston Symphony music director (1924-49) Serge Koussevitzky maintained a profound inner identity as a Russian and as such sympathized passionately with the Soviet Union's war effort against the Germans. For this reason, his performances here—often they were American premieres—of the important wartime compositions of Dmitri Shostakovich and Sergei Prokofiev were acts of commitment that went beyond the ordinary range of professional responsibility, ambition, and rivalry with colleagues. Aware of the material difficulties under which Russian composers labored, he regularly arranged to have shipments of music paper sent from Boston to the Soviet Composers' Union, and it gave him particular pleasure to discover that the score of Prokofiev's Fifth Symphony, whose manuscript is now in the Boston Public Library, was written on paper that had made the long round-trip from a store on Boylston Street in Boston.

Prokofiev and Koussevitzky, moreover, had known each other a long time. They had certainly known about each other as far back as 1908 when the thirty-four-year-old Koussevitzky, then the world's leading virtuoso on the double bass and already on the way to his even more important careers as conductor and publisher, repeatedly rejected for publication the scores submitted by the teenage composer. Soon the relationship became more positive. In 1914, Koussevitzky invited Prokofiev to play his Piano Concerto No. 1 at a concert in Moscow, an event that marked the beginning of more than thirty years' devoted sponsorship on the part of the conductor. Between 1916 and 1937, Koussevitzky published many works by Prokofiev, including the *Visions fugitives*, the Third and Fourth piano sonatas, the *Scythian Suite*, the Dostoyevsky opera *The Gambler*, the ballet *Chout*, the *Lieutenant Kije* Suite, and several books of songs. In addition he frequently invited Prokofiev to Boston: the composer appeared with the Symphony as piano soloist in 1926 (Concerto No. 3), 1930 (Concerto No. 2), 1932-33 (Concerto No. 5), and 1937 (Concerto No. 3), and in 1938 he not only played his First Concerto but conducted *Chout*, the Suite No. 2 from the *Romeo and Juliet* ballet, and the American premiere of *Peter and the Wolf*.

Prokofiev's Third and Fourth symphonies had been by-products of the composer's works for the theater, the former using material from the opera *The Flaming Angel*, the

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latter from the ballet *The Prodigal Son.* Not since the Second Symphony of 1924 had Prokofiev set out to write a symphony from scratch when, in the summer of 1944, he began a work "glorifying the human spirit . . . praising the free and happy man—his strength, his generosity, and the purity of his soul." The composer also remarked that he thought of the score as "[crowning] a great period of my work." When he returned to

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February 1 (Open Rehearsal), 2, 3, 4; Seiji Ozawa conducting

BRITTEN *War Requiem*, Opus 66, for soprano, tenor, and baritone solos, mixed chorus, boychoir, full orchestra, and chamber orchestra

One of the most harrowing experiences of the Battle of Britain early in World War II was the eleven-hour German bombing of the city of Coventry, in Warwickshire, central England, in November 1940; the entire center of the city, including the historic, fourteenth-century Cathedral of St. Michael, was destroyed. Commissioned to write an appropriate musical work for the dedication of the newly rebuilt cathedral in 1962, Benjamin Britten created in his *War Requiem* a work that is at once the most powerful anti-war music ever written and the most moving plea for the reconciliation of former enemies. The American premiere of Britten's *War Requiem* was given by Erich Leinsdorf and the Boston Symphony Orchestra on July 27, 1963, at Tanglewood. Seiji Ozawa, the only other conductor to have led Britten's work with the BSO, gave acclaimed performances at Tanglewood in August 1986 and at Symphony Hall the following October.

February 23, 24, 25; Seiji Ozawa conducting

SCHULHOFF Concerto for String Quartet with Chamber Orchestra

March 2 (AM Open Rehearsal, PM Concert), 3,4,7; Marek Janowski conducting

HAAS Study for Strings

Ervin Schulhoff and Pavel Haas died in the Nazi concentration camps: Schulhoff at Wülzburg on August 18, 1942, and Haas at Auschwitz, where he was sent in October 1944 following his internment at Theresienstadt. Both of these composers wrote what the Nazis deemed "*Entartete Musik*"—"degenerate music" the Nazis claimed would pollute the German people's cultural values because of the composers' own political and cultural backgrounds (Jewish composers were a specific target), or because of the music's content, which might include, for example, elements of jazz or atonal music, or the use of new musical forms. (See the related article beginning on page 13 of this week's program book.) The recent revival of so-called "Entartete Musik" by such composers as Schulhoff and Haas, whose lives were cut short in the Nazi death camps, adds a new dimension to our understanding not only of the Holocaust, but of its effect on our perception and the development of 20th-century music. Ervin Schulhoff's Concerto for String Quartet with Chamber Orchestra—featuring the Hawthorne String Quartet, made up of BSO members Ronan Lefkowitz, Si-Jing Huang, Mark Ludwig, and Sato Knudsen—will introduce that composer's music to BSO audiences. Pavel Haas's Study for String Orchestra, premiered at Theresienstadt in September 1944, had its first performances by a major orchestra here at Symphony Hall in January 1991, when Seiji Ozawa led the Boston Symphony Orchestra in this energetic and inspiring work.

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the U.S.S.R. for good in 1933 after a fifteen-year stay in Western Europe, Prokofiev had radically bent his style to suit the imperatives of Soviet theories of art, and, no doubt, to answer some inner needs of his own. His music became more mellifluous, less biting, and surely less inclined to humor, and it can seem downright self-conscious in its concern not to rub the wrong way. Such popular Prokofiev scores of the 1930s as the Violin Concerto No. 2 and the ballet *Romeo and Juliet* impressively demonstrate the possibilities of his new manner.

Discussion of the evolution of Prokofiev's later style has, not surprisingly, become mired in politics. Soviet critics, notably his more or less official biographer, Israel Nestyev, tend to imply that the composer only found himself after he came home; Western critics, especially if they are politically conservative, are inclined to deplore the softening of Prokofiev's music from the thirties on. Prokofiev had little to say about any of this: unlike Shostakovich, he didn't even repudiate his own earlier music. It may be, though, that his statement about the Fifth Symphony as a work that "crowns a great period" refers to what a musician might perceive regardless of political context, which is that here the composer has absolutely mastered his style, speaking his chosen language without self-consciousness, discomfort, compromise, and foreign accent. Even in the nineteenth century, good composers could be baffled by the question of how to confront the sonata style defined by Haydn, Mozart, and Beethoven, how to get at its substance and not just its shell. Here, in the Fifth Symphony, the fifty-three-year-old Prokofiev takes on the challenge with the confidence, the freshness of approach, and the skill of a master.

He begins with a fairly slow movement in richly developed sonata form, picking up from Beethoven (string quartet in F, Opus 59, No. 1, first movement) and Brahms (Symphony No. 4, first movement) the device of seeming to embark upon a formal repeat of the exposition, only to have a dramatic turn of harmony reveal that in fact the development has begun. The scherzo brings back a touch of the old Prokofiev, the wry humorist from whom Shostakovich learned so much. An Adagio at once sombre and lyrical is followed by an exuberant finale. From the symphony's first page with its tart octaves of flute and bassoon, to the coda of the finale, with that daring scoring for solo strings, piano, harp, and percussion, all of this is most brilliantly worked out for the orchestra.

—Michael Steinberg

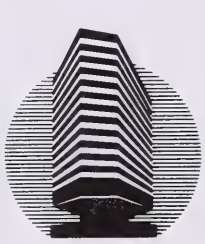
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Fryderyk Chopin
Piano Concerto No. 1 in E minor, Opus 21



Fryderyk Franciszek Chopin—or, as he called himself during his many years in France, Frédéric Chopin—was born in Zelazowa Wola, near Warsaw, probably on March 1, 1810, and died in Paris on October 17, 1849. He composed the E minor concerto during the summer of 1830 and was himself soloist at the first performance, which took place at his final concert in Warsaw on October 11 the same year. The American premiere took place in New York on November 21, 1846, when the Philharmonic Society performed the work with soloist Henry C. Timm under the direction of George Loder. Alfred Jaell played the concerto in Boston in a concert given at the Melodeon on December 11, 1852, with the Germania Musical Society conducted by Carl Bergmann. Madeline Schiller was soloist for the first Boston Symphony performance in December 1882, Georg Henschel conducting. BSO performances have also been conducted by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Pierre Monteux, Henri Rabaud, Serge Koussevitzky, Charles Munch, Seiji Ozawa (on several occasions with Alexis Weissenberg, including the orchestra's most recent Tanglewood performance in August 1972), and David Zinman (the most recent subscription performances, with Stanislav Bunin, in October 1988). Earlier performances featured Adele aus der Ohe, Teresa Carreno, Etelka Utassi, Moriz Rosenthal, Eugene D'Albert, Rafael Joseffy, Josef Hofmann, Ernest Hutcheson, Antoinette Szumowska, Elizabeth Claire Forbes, Ossip Gabrilowitsch, Leon Vartanian, and Gary Graffman. Besides the solo instrument, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, trombone, timpani, and strings.

Chopin composed all of his works for piano and orchestra—including the two piano concertos—before he turned twenty-one, when he was still undergoing or had barely finished his formal studies. He had begun the study of composition in 1822, when he was twelve, with Jozef Elsner, director of the Warsaw Conservatory. His talent as a performer had been recognized even earlier. In February 1818, a month before Chopin's eighth birthday, he made his first public appearance as a pianist, playing a concerto of Gyrowetz. And even at that time he was constantly improvising little pieces—polonaises and the like. But formal composition studies were to lead ultimately to his greatest and most enduring fame. Elsner attempted to teach Chopin the traditional classical forms, supervising the composition of the First Sonata, Opus 4, which is almost completely un-Chopinesque. Eventually, though, Elsner recognized that Chopin simply had such gifts that it was useless to impose an outside taste on them. He retained the private hope that Chopin would one day compose the great Polish national opera, but that hope was vain, since the young man desired only to write music for the piano.

Few composers, indeed, have so consciously limited their output. Chopin never wrote a piece that did not include the piano, and the bulk of his works are for piano solo. But since it is on that instrument that he is most original, we are not inclined to complain. Despite his years of piano studies, he never became academic in the technical mechanics of performing, and his boundless imagination soon came up with new sonorities and devices that set him apart.

Warsaw was something of a musical backwater, but visiting celebrities gave Chopin a sense of the larger musical world. In 1828 he heard Hummel perform, and he quickly adopted the decorative elegance of that composer in his ensuing works. The

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following year he heard Paganini, who was such a powerful influence on instrumental music of the 1830s and 1840s by demonstrating the degree of virtuosic proficiency that might be possible.

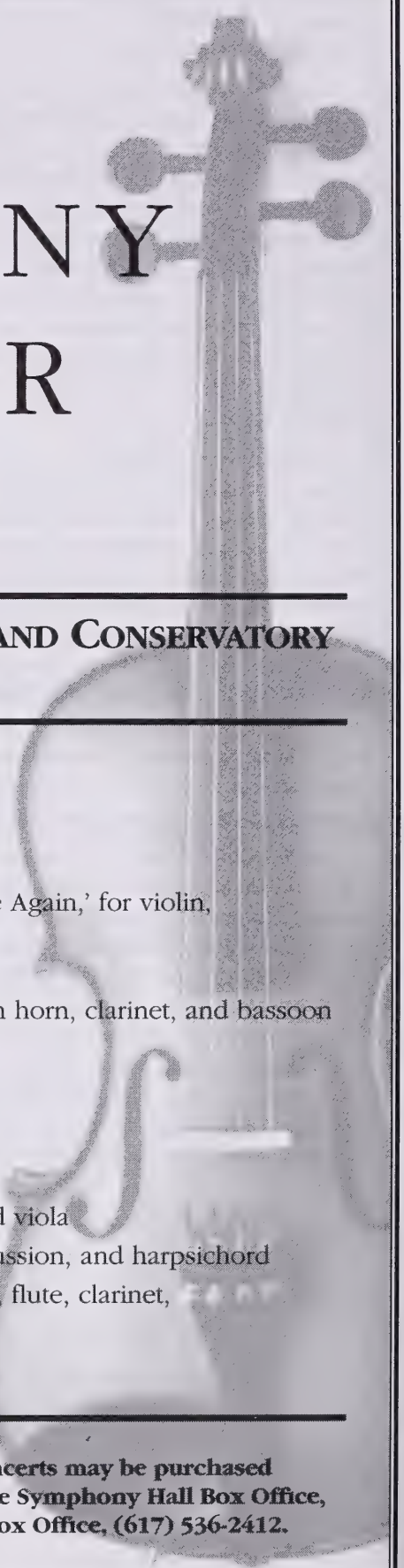
Chopin composed a *Fantasia on Polish Airs* in 1828, during his last year of formal conservatory training, following it up with another brilliant piece for piano and orchestra based on Polish melodies, *Krakowiak*, Opus 14. The following year, when he was nineteen, he finished his formal studies and visited Vienna, where the exotic Polish character of works like the *Krakowiak* attracted a great deal of attention. When he returned home on September 12, he began work on his F minor piano concerto (published as No. 2, though it was the first to be composed). It was premiered on two concerts of March 17 and 22. On the whole, the F minor concerto was favorably received, especially its slow movement, and this encouraged Chopin, a few months later, to compose the E minor concerto, later published as No. 1, though it was second in order of writing. A few months after that, in November 1830, he left Poland to study abroad, never to return.

It would be unrealistic to expect a piano concerto written by a budding young virtuoso not out of his teens to display a command of the symphonic style of concerto writing—the careful balancing of soloist and orchestra, the intricate development of thematic ideas, and so on—that we have come to recognize in the earlier works of Mozart and Beethoven. Not only was such a style inimical to Chopin's original genius, but he had not even encountered the concertos of Beethoven. (This is not to say that he disliked Beethoven's music; while working on the F minor concerto, he had taken part in a private reading of the *Archduke* Trio and wrote to Titus Woyciechowski, "I've never heard anything so great; in it Beethoven snaps his fingers at the whole world.") But the musical life of Warsaw had not yet admitted Beethoven to the pantheon, especially with his larger works. Hummel was the major composer whose concertos provided a basic model for Chopin, along with works of Ries, Gyrowetz, and Moscheles—concertos by keyboard virtuosi written to display their own technical prowess.

But for all of Chopin's youth and relative inexperience, his concertos are extraordinary in that special way that makes all of his best music personal and immediately identifiable; this in spite of the fact that Chopin avoids the expected key relationships, which help create the shape of the music by setting up the drama of musical incident. Chopin's first movement, most unusually, keeps to the tonic key for both first and second subjects, a procedure that Donald Francis Tovey regards as "suicidal." Yet it is full of surprising and poetic and majestic moments for all its apparent lack of a strong ground plan. The second movement, "Romance," is nearer to the heart of Chopin, a pure outpouring of elegant and spontaneous melody. The finale, like the middle movement, is in E major. Its most characteristic element appears in the third theme, a *krakowiak* of great verve and rhythmic subtlety, which brings the concerto to a vigorous close.

—Steven Ledbetter

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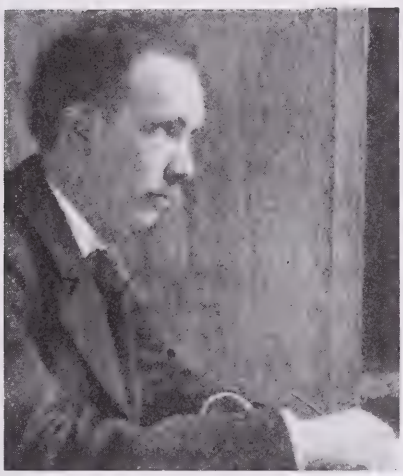
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PROGRAMS SUBJECT TO CHANGE.

Richard Strauss
Till Eulenspiegel's Merry Pranks, after the old rogue's tale, set in rondo form for large orchestra, Opus 28



Richard Strauss was born in Munich, Germany, on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. He completed Till Eulenspiegel *on May 6, 1895, and Franz Wüllner conducted the first performance on November 5 that year, in Cologne. Theodore Thomas and the Chicago Symphony Orchestra introduced the work to this country on November 15, 1895. Emil Paur gave the first BSO performances on February 21 and 22, 1893, later performances being led by Wilhelm Gericke, Karl Muck, Max Fiedler, Otto Urack, Pierre Monteux, Bruno Walter, Serge Koussevitzky, Charles Munch, Igor Markevitch, Richard Burgin, Erich Leinsdorf, Werner Torkanowsky, Josef Krips, William Steinberg, Michael Tilson Thomas (including the most recent subscription performances, in December 1983), Eugen Jochum, Okko Kamu, Joseph Silverstein, Kurt Masur, Andrew Davis, and Marek Janowski (the most recent Tanglewood performance, in August 1993).* Till Eulenspiegel *is scored for piccolo, three flutes, three oboes and English horn, two clarinets, clarinet in D, and bass clarinet, three bassoons and contrabassoon, four horns plus four more ad lib., three trumpets plus three more ad lib., three trombones and bass tuba, timpani, snare drum, bass drum, cymbals, triangle, large rattle, and strings.*

There was a real Till Eulenspiegel, born early in the fourteenth century near Brunswick and gone to his reward—in bed, not on the gallows as in Strauss's tone poem—in 1350 at Mölln in Schleswig-Holstein. Stories about him have been in print since the beginning of the sixteenth century, the first English version coming out around 1560 under the title *Here beginneth a merye Jest of a man that was called Howleglas* ("*Eule*" in German means "owl" and "*Spiegel*" "mirror" or "looking-glass"). The consistent and serious theme behind his jokes and pranks, often in themselves distinctly on the coarse and even brutal side, is that here is an individual getting back at society, more specifically the shrewd peasant more than holding his own against a stuffy bourgeoisie and a repressive clergy. The most famous literary version of *Till Eulenspiegel* is the one published in 1866 by the Belgian novelist Charles de Coster: set in the period of the Inquisition in the sixteenth century, it is also the most explicitly politicized telling of the story, and it is the source of one of the great underground masterpieces of twentieth-century music, the oratorio *Thyl Claes* by the Russian-German composer Vladimir Vogel.

Strauss knew de Coster's book, and it seems also that in 1889 in Würzburg he saw an opera called *Eulenspiegel* by Cyrill Kistler, a Bavarian composer whose earlier opera *Kunihild* had a certain currency in the '80s and early '90s, and for which he was proclaimed as Wagner's heir. Indeed, Strauss's first idea was to compose an *Eulenspiegel* opera, an idea that appealed to him especially after the failure of his own exceedingly Wagnerian *Guntram* in 1894. He sketched a scenario and later commissioned another from Count Ferdinand von Sporck, the librettist of Kistler's *Kunihild*, but somehow the project never got into gear. "I have already put together a very pretty scenario," he wrote in a letter, "but the figure of Master Till does not quite appear before my eyes. The book of folk-tales only outlines a generalized rogue with too superficial a dramatic personality, and developing his character in greater depth, taking into account his contempt for humanity, also presents considerable difficulties."



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But if Strauss could not see Master Till, he could hear him, and before 1894 was out, he had begun the tone poem that he finished on May 6, 1895. As always he could not make up his mind whether he was engaged in tone painting or "just music." To Franz Wüllner, who was preparing the first performance, he wrote:

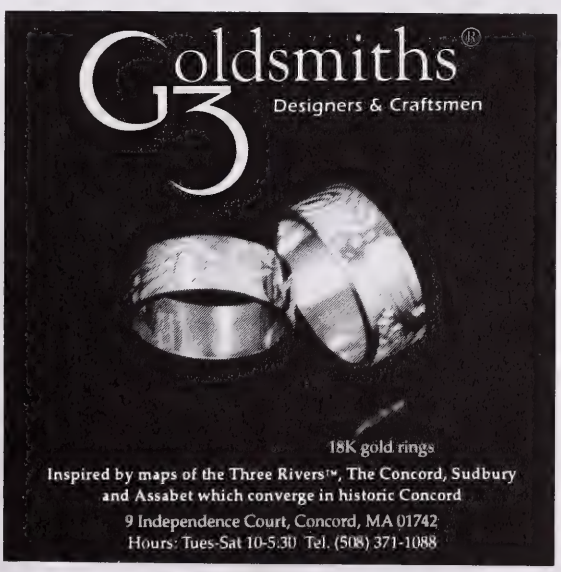
> I really cannot provide a program for *Eulenspiegel.* Any words into which I might put the thoughts that the several incidents suggested to me would hardly suffice; they might even offend. Let me leave it, therefore, to my listeners to crack the hard nut the Rogue has offered them. By way of helping them to a better understanding, it seems enough to point out the two Eulenspiegel motives [Strauss jots down the opening of the work and the virtuosic horn theme], which, in the most diverse disguises, moods, and situations, pervade the whole up to the catastrophe when, after being condemned to death, Till is strung up on the gibbet. For the rest, let them guess at the musical joke a Rogue has offered them.

On the other hand, for Wilhelm Mauke, the most diligent of early Strauss exegetes, the composer was willing to offer a more detailed scenario—Till among the market-women, Till disguised as a priest, Till paying court to pretty girls, and so forth—the sort of thing guaranteed to have the audience anxiously reading the program book instead of listening to the music, probably confusing priesthood and courtship anyway, wondering which theme represents "Till confounding the Philistine pedagogues," and missing most of Strauss's dazzling invention in the process. (Also, if you've ever been shown in a music appreciation class how to "tell" rondo form, forget it now.) It is probably useful to identify the two Till themes, the very first violin melody and what the horn plays about fifteen seconds later,* and to say that the opening music is intended as a "once-upon-a-time" prologue that returns after the graphic trial and hanging as a charmingly formal epilogue (with rowdily humorous "kicker"). For the rest, Strauss's compositional ingenuity and orchestral bravura plus your attention and fantasy will see to the telling of the tale.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

*It is told that Strauss's father, probably both the most virtuosic and the most artistic horn player of his time, protested the unplayability of this flourish. "But Papa," said the composer, "I've heard you warm up on it every day of my life."



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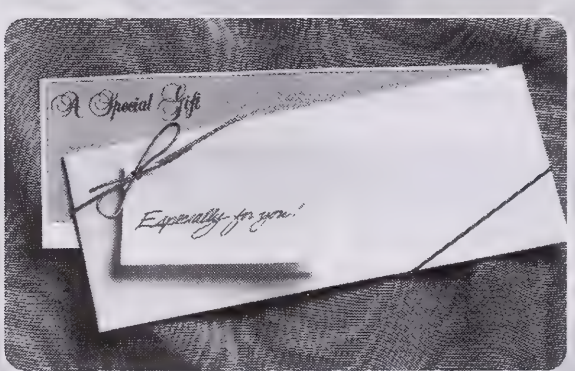
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More . . .

Prokofiev has long suffered from a lack of balanced critical evaluation both in Russia and in the West; Soviet historians tend to attack those works written while the composer was in the "decadent" West as "formalistic" and unmusical, while European and American critics tend to criticize the works of Prokofiev's later years, after he had returned to Russia, as responses to the pressure of "official" standards of musical style. By far the most balanced general study to date is the newest, *Sergei Prokofiev: A Biography*, by Harlow Robinson (Viking), rich in biographical detail, more cursory but still useful in musical discussion. A fundamental and very reasonable book is *Music and Musical Life in Soviet Russia, 1917-1970* by Boris Schwarz (Norton paperback), which is filled with a broad range of fascinating material, though, of course, Prokofiev is only one of many players. An updated edition carries the story forward to 1980 (University of Indiana). Of the older Prokofiev literature, the standard Soviet biography by Israel Nestyev, *Prokofiev* (Standard), has much information but strong biases against the composer's pre-Soviet period. On the other hand, Victor Seroff's *Sergei Prokofiev: A Soviet Tragedy* is little more than a hatchet job from the opposite point of view, and by no means scrupulously accurate. Prokofiev's earliest years, through his conservatory days, are richly illuminated in his memoir, *Prokofiev by Prokofiev* (Doubleday). The

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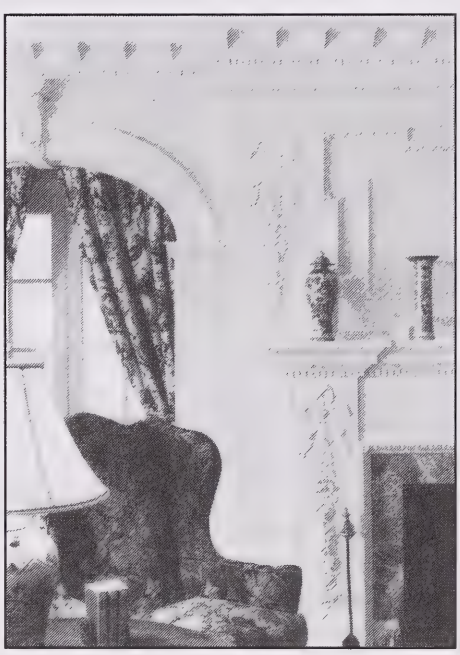
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Fifth is the most frequently recorded of Prokofiev's symphonies. A number of recordings combine the Fifth with the shorter First (the *Classical* Symphony) to fill out a disc, including those by Leonard Bernstein with the New York Philharmonic (Sony Classical), Charles Dutoit with the Montreal Symphony (London), and André Previn with the Los Angeles Philharmonic (Philips). The performances by Seiji Ozawa with the Berlin Philharmonic (Deutsche Grammophon) and Yuri Temirkanov with the St. Petersburg Philharmonic (RCA Red Seal) are filled out by the *Lt. Kije* Suite. Simon Rattle's recording with the City of Birmingham Symphony Orchestra is paired with the *Scythian Suite* (EMI Classics). Mariss Jansons has recorded it with the Leningrad Philharmonic Orchestra (Chandos).

Arthur Hedley contributed the volume *Chopin* to the Master Musicians series (Littlefield paperback). There is also a symposium volume of essays edited by Alan Walker, *The Chopin Companion* (Norton paperback), in which the chapter treating "Sonatas and Concertos" is by Peter Gould. The fullest recent biography is *Chopin* by Adam Zamoyski (Doubleday). André Boucourechliev's *Chopin: A Pictorial Biography*, translated into English by Edward Hyams, contains a wealth of drawings, paintings, and facsimiles (Viking). The number of recordings of the two Chopin concertos is extraordinary, with as many as three or four different performances by a single pianist in the current catalogue. Dinu Lipatti's classic 1950 recording with Otto Ackermann and the Zürich Tonhalle Orchestra is an excellent choice at any time (EMI, with the Grieg concerto). Stanislav Bunin's performance with the Warsaw National Philharmonic under the direction of Tadeusz Strugala (a live recording from the eleventh International Chopin Piano Competition) is available on a Capriccio compact disc. Claudio Arrau's poetic reading with Eliahu Inbal and the London Philharmonic is coupled with the Second Concerto at a budget price (Philips Insignia). Other pianists who perform both Chopin concertos on a single disc include Arthur Rubinstein with the New Symphony of London under Stanislaw Skrowaczewski (RCA) and Kristian Zimerman with the Los Angeles Philharmonic under Carlo Maria Giulini (DG)

The big biography of Richard Strauss is Norman Del Mar's, which gives equal space to the composer's life and music (three volumes, Cornell University Press; available in paperback). It is unsurpassed for those seeking full details on any matter relating to Strauss. Michael Kennedy's account of the composer's life and works for the Master Musicians series is the volume of choice for a more compact introduction, sympathetic and enthusiastic (Littlefield paperback). The symposium *Richard Strauss: The Man and his Music*, edited by Alan Walker, is worth looking into (Barnes and Noble). Kennedy also provided the Strauss article in The New Grove, available in paperback in *The Modern Masters I* (Norton). Among the most splendid recordings of *Till Eulenspiegel* is one made in 1957 by the Cleveland Orchestra at the top of its form with George Szell at the helm, and now available at a bargain price (Sony Essential Classics, with *Don Juan* and *Ein Heldenleben*). Claudio Abbado's version with the Berlin Philharmonic is lean and trim (Deutsche Grammophon, with the *Burleske* for piano and orchestra, *Don Juan*, and music from *Der Rosenkavalier*), while Herbert von Karajan's reading with the same ensemble is more voluptuous (also Deutsche Grammophon, with *Don Quixote*). Among older recordings, Rudolf Kempe's, in his traversal of the complete Strauss orchestral works with the Dresden State Orchestra (three three-disc sets from EMI Classics), is particularly distinguished. *Till Eulenspiegel* is in volume I, along with the horn concertos, the Oboe Concerto, *Don Juan*, *Ein Heldenleben*, and several other works.

—S.L.

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David Wroe



A native of Great Britain, David Wroe is assistant conductor of the Boston Symphony Orchestra and music director of the Kansas City Camerata. In the United States, Mr. Wroe has conducted the Boston Symphony Orchestra, the Saint Louis Symphony, the Boston Symphony Chamber Players (including tour performances in Paris and London), the Kansas City Symphony Ballet Orchestra, the Tanglewood Music Center Orchestra, the Saint Joseph Symphony, and the New England Conservatory Orchestra. In Great Britain he was music director of the Preston Symphony and Choral Society and the Manchester "Umbrella" Theatre Company. In 1995 Mr. Wroe makes his debut appearances with the Eugene Symphony, l'Orchestre de l'Opéra Lyon, the Montpellier Philharmonic, and the Des Moines Symphony Orchestra. During the 1992-93 season he conducted the New York City Ballet at Lincoln Center and the State Ballet of Missouri. Broadcast performances have included the Boston Symphony Orchestra from Symphony Hall and a Kansas City Camerata concert on network television. David Wroe began his musical career at age nine, receiving a scholarship to Ripon Cathedral Choir School. He is a graduate of Manchester University in England and Northwestern University, and was a student of the internationally known teacher and conductor Gustav Meier. Mr. Wroe received the Seiji Ozawa Fellowship at the Tanglewood Music Center in 1992 and was a quarter-finalist in the Leeds Conducting Competition. He made his first Tanglewood appearance with the Boston Symphony Orchestra in August 1994 and is making his BSO subscription series debut with this week's concerts.

Horacio Gutiérrez



Since his professional debut in 1970 with Zubin Mehta and the Los Angeles Philharmonic, pianist Horacio Gutiérrez has appeared regularly with the world's greatest orchestras and on the major recital series. His engagements this past summer included concerts with the Philharmonia Orchestra of London, performances at Lincoln Center's Mostly Mozart Festival in New York, and an appearance with the Boston Symphony Orchestra at Tanglewood—his most recent appearance with the BSO. Highlights of his 1994-95 season include concerts with the Boston Symphony, the Philadelphia Orchestra, the Detroit Symphony, the Montreal Symphony, and the Hong Kong Philharmonic. In recent

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seasons he has given recitals at the Concertgebouw in Amsterdam, Germany's Schleswig-Holstein Festival, New York's Carnegie Hall, and in Los Angeles, Cleveland, Princeton, and St. Louis. He recently toured Japan with the National Symphony Orchestra under the direction of Mstislav Rostropovich. Recipient of the 1982 Avery Fisher Prize, and a favorite of New York concertgoers, Mr. Gutiérrez performed William Schuman's Piano Concerto at the 92nd Street Y in honor of the composer's seventy-fifth birthday. During the 1991-92 season he performed André Previn's Piano Concerto with the composer conducting the Pittsburgh Symphony. As a chamber musician he has performed with the Guarneri, Tokyo, and Cleveland quartets. Mr. Gutiérrez's most recent Telarc recording—Rachmaninoff's Second and Third piano concertos with Lorin Maazel and the Pittsburgh Symphony—was nominated for a 1992 Grammy. Also for that label he has recorded the two Brahms piano concertos, Tchaikovsky's Piano Concerto No. 1, Rachmaninoff's Rhapsody on a Theme of Paganini, and Prokofiev's Second and Third piano concertos. His television appearances in Great Britain, the United States, and France have included an Emmy-winning performance with the Chamber Music Society of Lincoln Center and an appearance with Johnny Carson on the "Tonight" show. A great film and theater fan, he has performed in recital with Irene Worth and Mariette Hartley. Born in Havana, Cuba, Horacio Gutiérrez appeared at eleven as guest soloist with the Havana Symphony. A graduate of the Juilliard School, he became an American citizen in 1967 and is married to pianist Patricia Asher. Mr. Gutiérrez made his Boston Symphony debut in November 1971, made his Tanglewood debut in 1976, and has appeared frequently with the orchestra since then.

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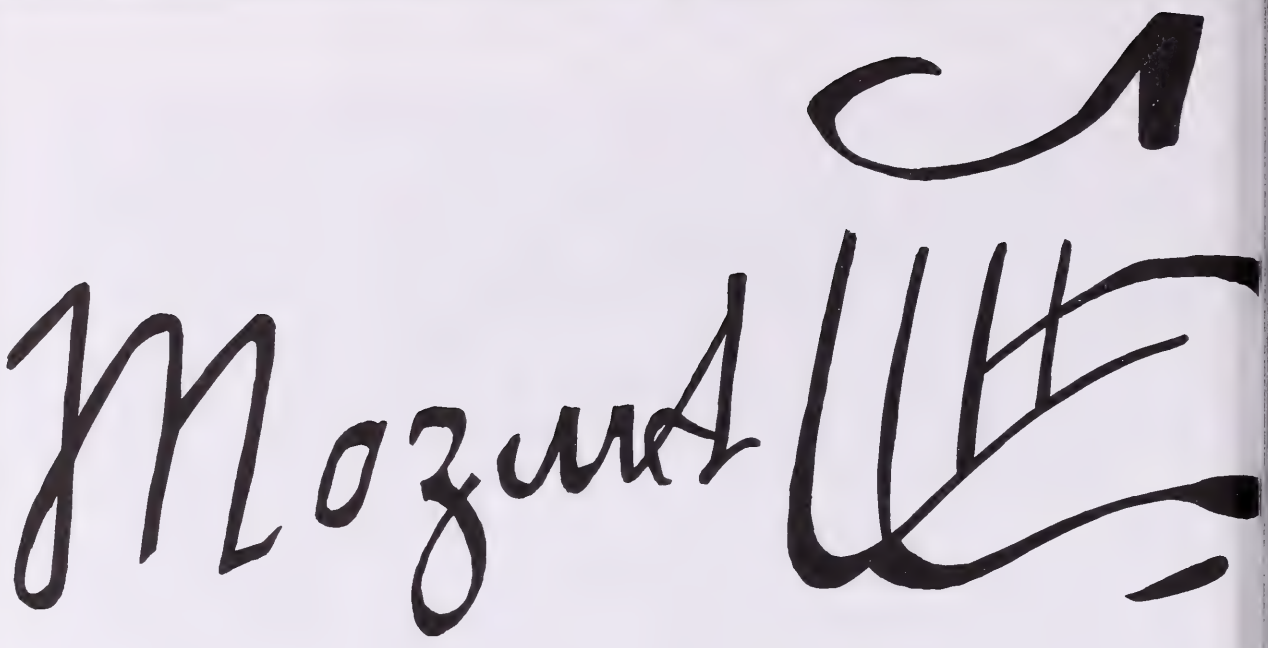
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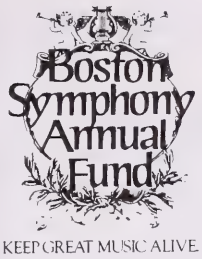
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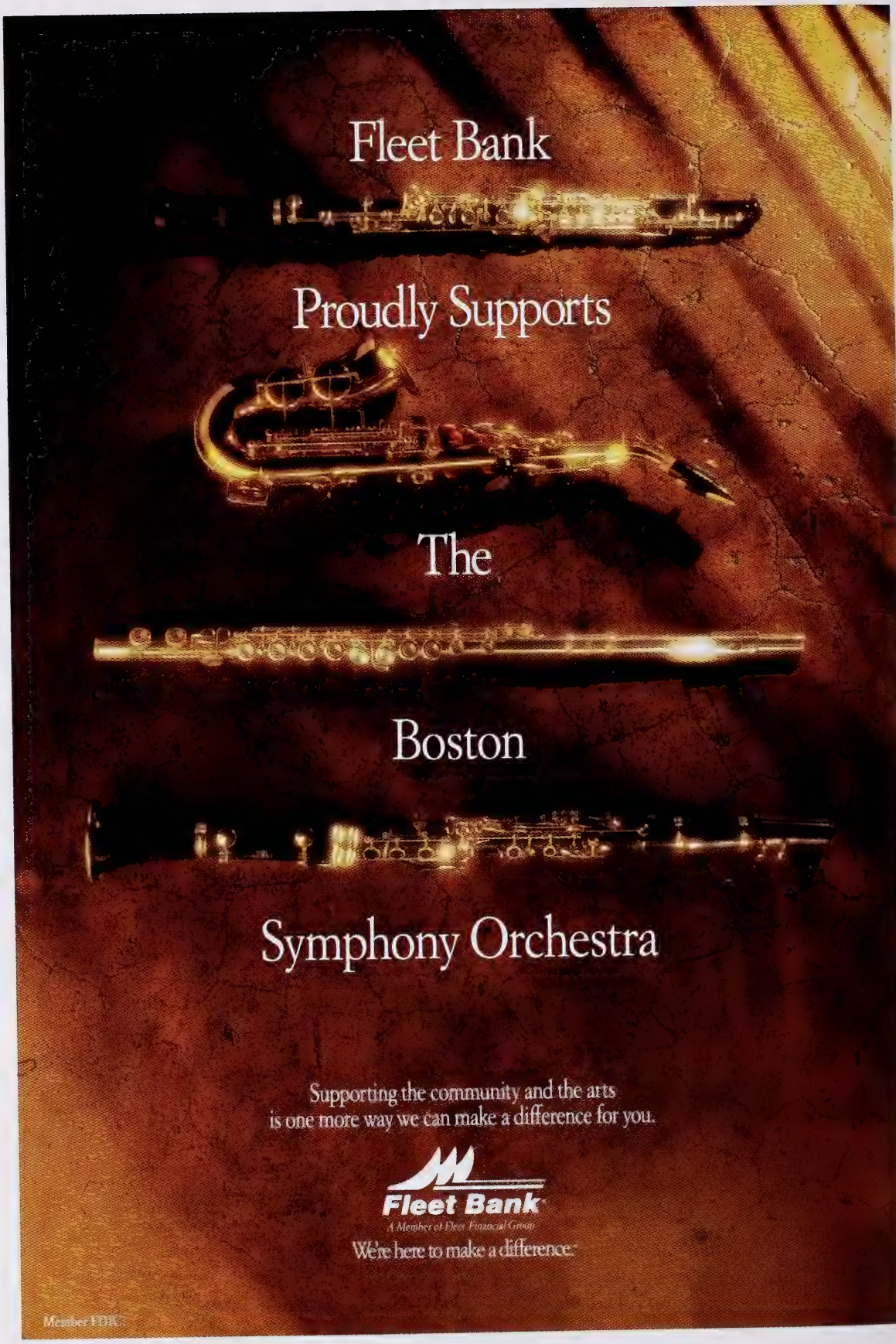
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On Monday, February 6, 1995, attend a closed TV taping for the "Salute to Symphony" broadcast (to be aired on March 17, 1995), then join Boston's corporate "movers and shakers" for an elegant party at the Four Seasons. See Chet and Natalie in action, swing to the beat of the Jazz Pops Ensemble, savor the terrific menu prepared by Four Seasons Executive Chef Jamie Mammano, and mingle with the evening's stars for an unforgettable evening of fun and entertainment! *All proceeds from this event benefit the Youth Education Programs of the Boston Symphony Orchestra.*

Tickets are not available to the general public, are priced at $125 each, and include the TV taping at Symphony Hall and the post-concert bash at the Four Seasons. To receive your invitation, please contact Deborah Elfers, Director of Corporate Development, at (617) 638-9298. We hope to see you there!

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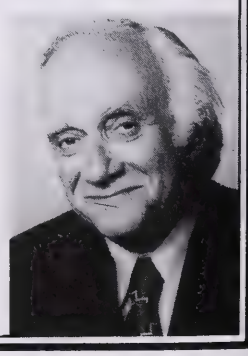
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NEXT PROGRAM . . .

Thursday, February 2, at 8
Friday, February 3, at 1:30
Saturday, February 4, at 8

SEIJI OZAWA conducting

BRITTEN — *War Requiem*, Opus 66, for soprano, tenor, and baritone solos, mixed chorus, boys' choir, full orchestra, and chamber orchestra (Words from the *Missa pro defunctis* and the poems of Wilfred Owen)

(commemorating the 50th anniversary of the end of World War II, and the 50th anniversary of the signing of the United Nations charter)

Requiem Aeternam
Dies Irae
Offertorium
Sanctus
Agnus Dei
Libera Me

CAROL VANESS, soprano
ANTHONY ROLFE JOHNSON, tenor
BENJAMIN LUXON, baritone
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Wednesday, February 1, at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'C'—February 2, 8-9:40
Friday 'B'—February 3, 1:30-3:10
Saturday 'A'—February 4, 8-9:40

SEIJI OZAWA conducting
CAROL VANESS, soprano
ANTHONY ROLFE JOHNSON, tenor
BENJAMIN LUXON, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
AMERICAN BOYCHOIR, JAMES LITTON, director

BRITTEN — *War Requiem*

Thursday, February 9, at 10:30
Open Rehearsal
Steven Ledbetter will discuss the program at 9:30 in Symphony Hall.
Thursday 'D'—February 9, 8-9:50
Saturday 'B'—February 11, 8-9:50

SEIJI OZAWA conducting
JAMES DAVID CHRISTIE, organ

HAYDN — Symphony No. 6, *Morning*
LUTOSŁAWSKI — Symphony No. 4
(performed in memory of the composer)
SAINT-SAËNS — Symphony No. 3, *Organ*

Friday 'A'—February 10, 1:30-3:25
Tuesday 'C'—February 14, 8-9:55

SEIJI OZAWA conducting
DUBRAVKA TOMSIC, piano

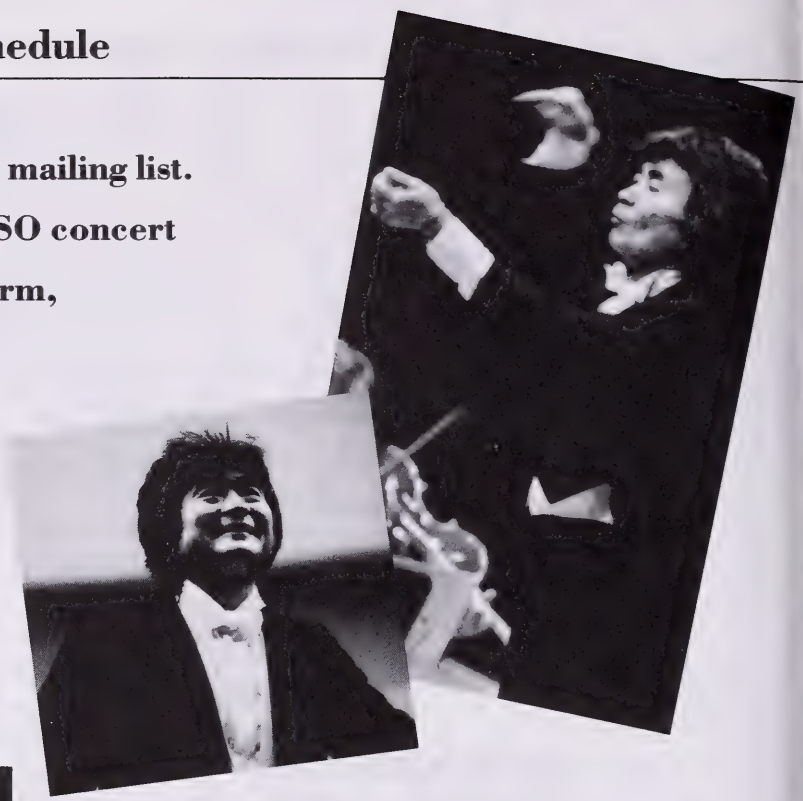
BEETHOVEN — Piano Concerto No. 5, *Emperor*
STRAUSS — *Ein Heldenleben*

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

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IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

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LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION of our patrons and artists, children under four will not be admitted to Boston Symphony Orchestra concerts.

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PLEASE NOTE THAT SMOKING IS NO LONGER PERMITTED IN ANY PART OF SYMPHONY HALL.

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LOST AND FOUND is located at the security desk just inside the Cohen Wing entrance on Huntington Avenue.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

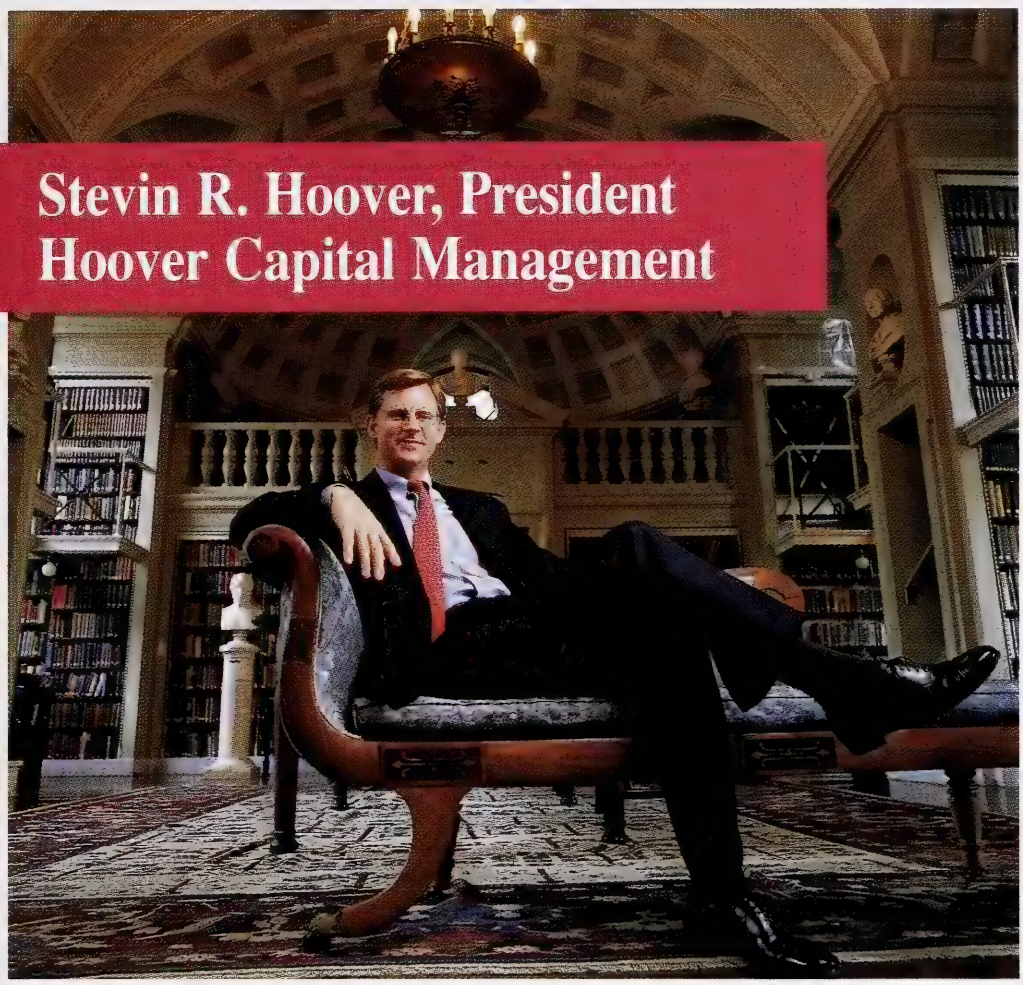
LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5).

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call Deborah Elfers, Director of Corporate Development, at (617) 638-9298.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including The Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.



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